CASA D'ASTE
CAPITOLIUM ART
SOCIETA' DI SERVIZI PER L'ARTE

Fine Asian Art,
Including the Ullman Collection of Fine Buddhist Bronze Figures

Milano, 3 Dicembre 2024

Fine Asian Art,

Including the Ullman Collection of Fine Buddhist Bronze Figures

3 Dicembre 2024, Milano

IMPORTANT NOTICE TO BUYERS

Deposit and other pre-registration requirements

Marcopolo Asian Art requires an amount of €5.000 as a deposit to authorise you to bid on lots. Marcopolo Asian Art also reserves the right to request higher and cumulative amounts for lots marked in the catalogue as PREMIUM lots, lots for which only telephone and room bids will be accepted. Furthermore, the auction house may, at its discretion, request additional guarantees for one or more lots. Therefore, the customer is requested to contact the auction house at least 4 days before the auction date to allow for proper pre registration and to know the amount of the deposit to be paid, making sure that this amount arrives at least 3 working days before the sale.

It will not be possible for the auctioneer to obtain financial references on weekends or public holidays. The required deposit must be paid in Euro by bank transfer, credit/debit card payment or in the form of a pre-authorisation of € 7.000 in order to be accepted to participate in the auction after registration.

In the case of cash payments, amounts not exceeding € 7.000 will be accepted, in accordance with the regulations in force regarding cash circulation limits. The payment of the auction invoice, as stated in the conditions of sale, shall be made within 7 days from the date of the auction. If the customer has not paid the balance within this deadline or does not express an intention to pay their invoice otherwise, the auction house reserves the right to:

-charge the pre-authorisation made by credit card, made at the time of approval and registration for the auction, as the invoice balance (if the amount due is less than the authorised deposit) or as an advance to the invoice itself if the amount due is higher.

-withhold the bank deposit (in case of deposit payment by bank transfer) as partial or full invoice payment . In the latter case, the excess will be refunded.

In both cases, after a further 7 days, the auction house may cancel the sale and retain the entire deposit as a penalty for the failed sale, reserving all rights to open a dispute to recover the full amount due. The auctioneer shall not accept any objection to such handling of the unpaid amount.

In the event that a customer is not awarded a lot, Marcopolo Asian Art will re-issue a refund (subject to the right of set-off) for the amount of the deposit paid by the customer without interest within 3 business days from the date of the sale. Any exchange losses or fees associated with the refund will be borne by the customer.

For more information, please refer to the General Sales Conditions.

¤ Lots marked with this symbol are provided with a CITES appraisal or certification and may be subject to import and export restrictions under CITES regulations of certain non-EU countries.

INDICAZIONI IMPORTANTI PER I COMPRATORI

Condizioni di vendita

La Marcopolo Asian Art richiede un importo di € 7.000 a titolo di deposito cauzionale per autorizzare l’utente a presentare offerte sul lotti. La Marcopolo Asian Art si riserva inoltre di richiedere importi superiori e cumulativi per i lotti contrassegnati in catalogo come lotti PREMIUM, lotti per i quali saranno accettate soltanto offerte telefoniche e in sala. Inoltre la casa d’aste potrà, a sua discrezione, chiedere ulteriori garanzie per la partecipazione alla gara d’asta per uno o più lotti. Pertanto è richiesto al cliente di mettersi in contatto con la casa d’aste almeno 4 giorni prima della data d’asta per consentire una corretta pre-registrazione e per conoscere l’ammontare della somma da versare a titolo di deposito, premurandosi di fare arrivare tale cifra entro 3 giorni lavorativi prima della vendita.

Non sarà possibile per la casa d’asta ottenere referenze finanziarie durante i fine settimana o i giorni festivi. Il deposito richiesto dovrà essere versato in Euro tramite bonifico bancario, pagamento tramite carta di credito/debito o sotto forma di pre autorizzazione di € 7.000 per essere accettati a partecipare all’asta dopo la registrazione.

In caso di versamento in contanti si accettano importi non superiori a € 7.000 come previsto dalla normativa vigente in materia di limiti di circolazione del denaro contante. Il pagamento della fattura di aggiudicazione, come riportato nelle condizioni di vendita, dovrà avvenire entro 7 giorni dalla data dell’asta. Qualora il cliente non abbia effettuato il pagamento a saldo entro tale termine o non manifesti l’intenzione di pagare la propria fattura diversamente, la casa d’asta si riserva di:

-di addebitare la pre-autorizzazione fatta con carta di credito, effettuata al momento dell’approvazione e registrazione all’asta, a titolo di saldo fattura (qualora l’importo dovuto sia inferiore al deposito autorizzato) o in acconto alla fattura stessa se l’importo dovuto fosse superiore.

-trattenere il deposito bancario (in caso di versamento del deposito con bonifico bancario) a titolo di pagamento fattura parziale o totale. In quest’ultimo caso verrà rimborsata la parte eccedente.

In entrambi i casi, trascorsi ulteriori 7 giorni, la casa d’asta potrà annullare la vendita e trattenere l’intero deposito cauzionale a titolo di penale per la mancata vendita riservandosi ogni diritto di aprire una controversia per il recupero dell’intera cifra dovuta. La casa d’aste non accetterà nessuna contestazione a tale gestione dell’impagato.

Nel caso in cui un cliente non sia aggiudicatario di un lotto, la Marcopolo Asian Art provvederà a riemettere rimborso (fatto salvo il diritto di compensazione) per l’importo del deposito versato dal cliente senza interessi entro 3 giorni lavorativi dalla data della vendita. Eventuali perdite di cambio o commissioni associate al rimborso saranno a carico del cliente.

Per altre informazioni si rimanda alle Condizioni Generali di vendita.

¤ I lotti contraddistinti da questo simbolo sono provvisti di perizia o di certificazione CITES e potrebbero essere soggetti a restrizioni di importazione ed esportazione a seguito della regolamentazione CITES di alcuni Paesi extra UE

马可波罗亚洲艺术中心要求您交纳7.000欧元的保证金，以授权您竞拍拍品。马可波罗亚洲艺术中心还保留对目录中标明为 “重要 ”的拍品要求更高保证金的权利，这些拍品只接受电话和现场竞价。
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因此，请客户至少在拍卖日期前4天与拍卖行联系，以便进行适当的预先登记，并了解应支付的保证金数额，确保该数额不迟于拍卖前3个工作日到达。

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在现金支付的情况下，将接受不超过7.000欧元的金额，这是现行的有关现金流通限额的规定。拍卖条件中规定的付款期限，得标买家应在拍卖结束之日起7天内完成付款。如果客户没有在此期限内支付发票，或没有表达以其他方式支付发票的意向，拍卖行保留以下权利。 -收取在批准和登记参加拍卖时通过信用卡作出的预授金额，作为发票付款金额（如果应付金额低于授权的保证金），或作为发票本身的预付款 （如果应付金额更高）。 -扣留银行押金（在通过银行转账支付押金的情况下）作为部分或全部发票付款。在后一种情况下，超出部分将被退还。 在以上两种情况下，7天之后拍卖行有权决定处理办法，并保留全部保证金作为失败拍卖的惩罚，同时保留所有的权利来开启争端，以收回 全部应付款项。拍卖行不接受对这种处理未付款项方式的异议。

如果客户未能成功出售拍品，Marcopolo亚洲艺术公司将在出售之日起的3个工作日内重新发放客户已付定金的退款（不影响抵销权），不计利息。与退款有关的任何交换损失或费用将由客户承担。

欲了解更多信息，请参考一般销售条款和条件。

¤ 这些标有此符号的拍品附有CITES鉴定或认证，可能会受到某些非欧盟国家CITES法规的进出口限制。

Marcopolo Asian Art e Capitolium Art sono felici di annunciare che quella del 3 Dicembre sarà un’asta congiunta gestita da Marcopolo Asian Art.
Da questa collaborazione è nata un’ampia selezione, con una vasta gamma di oggetti orientali: porcellane, bronzi, giade, coralli, sculture, tessuti, dipinti e altri manufatti da collezione e sopratutto la collezione Ullman di importanti bronzi Buddhisti.
L’asta si terrà presso l’esclusivo Worldhotel Cristoforo Colombo a Milano in Corso Buenos Aires 3.

Marcopolo Asian Art and Capitolium Art are delighted to announce that the auction on December 3rd will be a joint event managed by Marcopolo Asian Art.
This collaboration has resulted in an extensive selection featuring a wide array of Oriental objects: porcelains, bronzes, jades, corals, sculptures, textiles, paintings, and other collectible artifacts, including, most notably, the Ullman Collection of significant Buddhist bronzes.
The auction will take place at the exclusive Worldhotel Cristoforo Colombo in Milan, located at Corso Buenos Aires 3.

Marcopolo Asian Art (马可波罗拍卖行)和 Capitolium Art 很荣幸的宣布，12月3日的联合拍卖会将由 Marcopolo Asian Art 策划主办。
此次合作呈现了一系列丰富多样的亚洲艺术品，包括瓷器、青铜器、玉器、珊瑚、雕塑、纺织品、绘画以及其它收藏品，尤其值得一提的是 Ullman 收藏的重要佛教青铜器。
拍卖会将在米兰（Corso Buenos Aires)布宜诺斯艾利斯大街3号的克里斯托弗罗-科伦坡世界酒店（Worldhotel Cristoforo Colombo）举行。

MARCOPOLO
ASIAN ART AUCTIONS MILANO

CASA D’ASTE
CAPITOLIUM ART
Società di servizi per l’arte

Fine Asian Art,

Including the Ullman Collection of Fine Buddhist Bronze Figures

Auction in Milano

3 December 2024 - 10:00 CET

EXHIBITION

Wednesday 27 November 10.00-18.30	Mercoledì 27 Novembre 10.00-18.30	11月27日星期三 10.00-18.30
Thursday 28 November 10.00-18.30	Giovedì 28 Novembre 10.00-18.30	11月28日星期四 10.00-18.30
Friday 29 November 10.00-18.30	Venerdì 29 Novembre 10.00-18.30	11月29日星期五 10.00-18.30
Saturday 30 November 10.00-18.30	Sabato 30 Novembre 10.00-18.30	11月30日星期六 10.00-18.30
Sunday 1 December 10.00-18.30	Domenica 1 Dicembre 10.00-18.30	12月1日星期日 10.00-18.30

The exhibition will be held at Marcopolo Asian Art in Milan, located at 43 Carlo Poerio Street (corner of Nino Bixio Street).
The auction will be held in Milan at the Worldhotel Cristoforo Colombo, located at 3 Corso Buenos Aires.

L’esposizione si terrà presso i locali della Marcopolo Asian Art a Milano in via Carlo Poerio 43 (Angolo via Nino Bixio).
L’asta si terrà a Milano presso il Worldhotel Cristoforo Colombo in Corso Buenos Aires 3

预展将在米兰的马可波罗亚洲艺术中心举行，地址：via Carlo Poerio 43（via Nino Bixio 拐角处）
拍卖会在米兰Corso Buenos Aires 3号World hotel Cristoforo Colombo （哥伦布世界酒店）举行

CONDITION OF LOTS

Potential buyers are encouraged to inspect the objects during pre-sale exhibitions. For information only, Marcopolo Asian Art can provide a condition report. The absence of references to the condition of a lot in the catalogue description does not imply that the lot is free of defects or imperfections. Please refer to condition 4 of the General Conditions of Sale.

CONDIZIONE DEI LOTTI

I potenziali acquirenti sono incoraggiati a ispezionare gli oggetti durante le mostre pre-vendita. A titolo puramente indicativo, la Marcopolo Asian Art può fornire un condition report. L’assenza di riferimenti alle condizioni di un lotto nella descrizione del catalogo non implica che il lotto sia privo di difetti o di imperfezioni. Si prega di fare riferimento alla condizione 4 della Condizioni Generali di Vendita.

拍品状况

拍卖行郑重建议准买家于拍卖进行之前亲自检查及鉴定其有兴趣竞投之物品。Marcopolo Asian Art可以提供状况报告，仅作为一种参考。 目录描述中没有提及批次的条件并不意味着该批次没有缺陷或缺陷。 请参阅本目录中印刷的一般销售条件的条件4。

CASA D'ASTE

CAPITOLIUM ART

Societa' di servizi per l'arte

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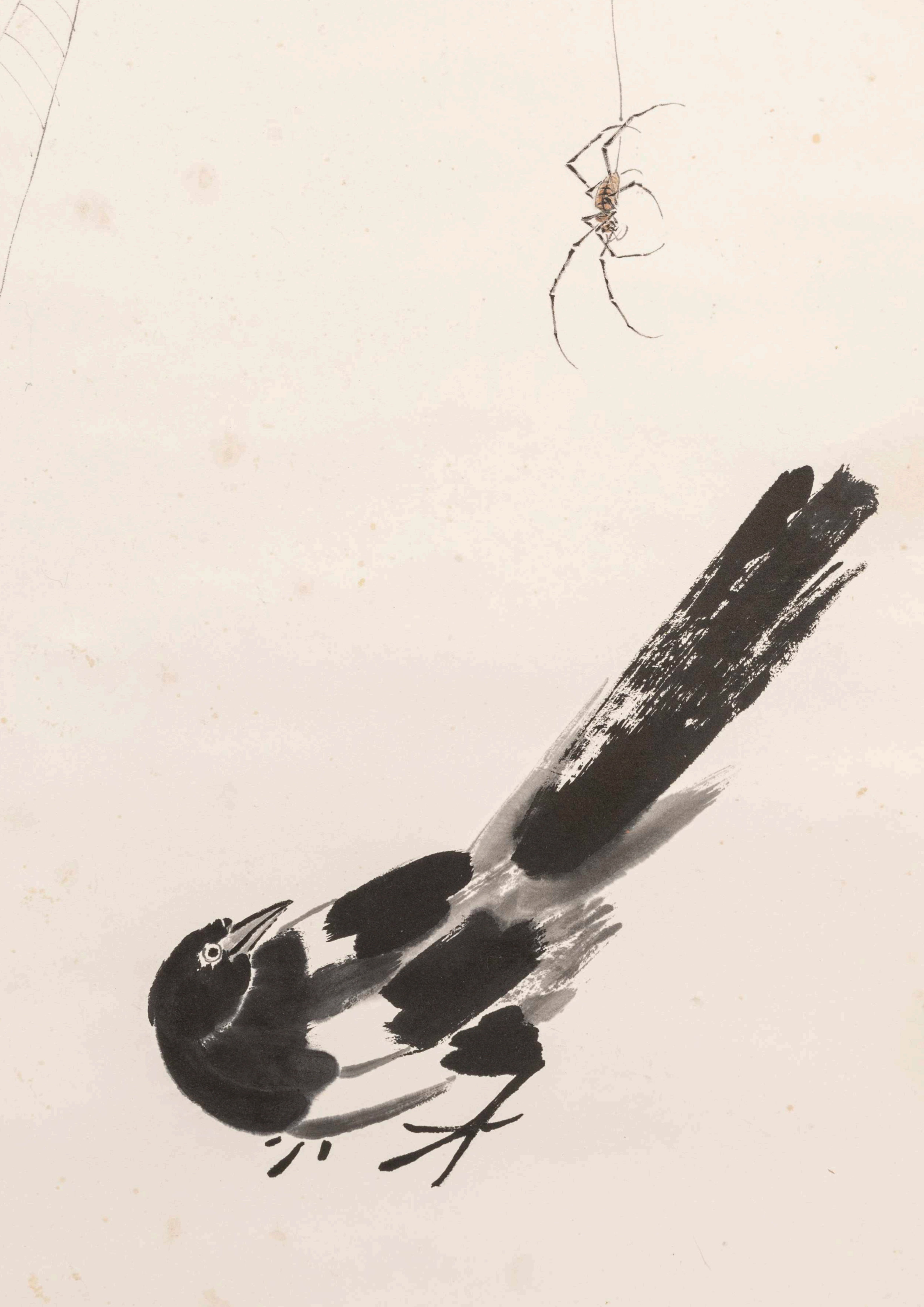

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CASA D'ASTE

CAPITOLIUM ART

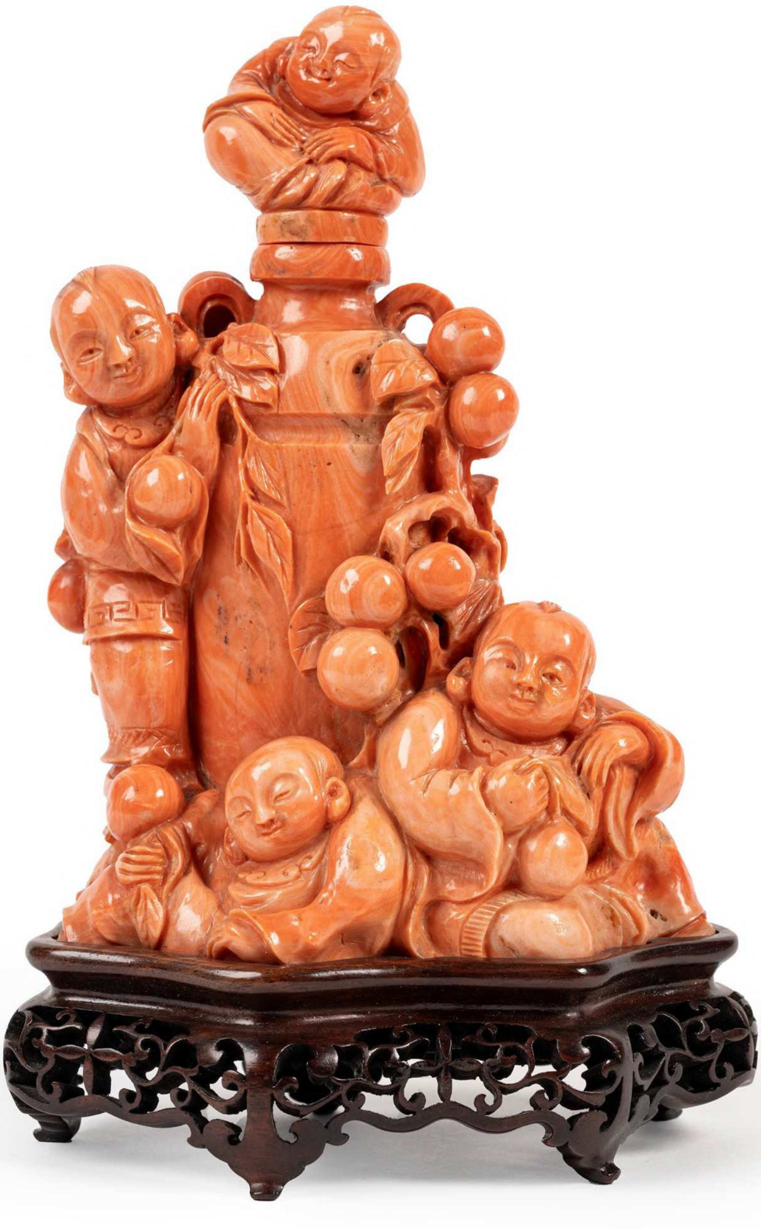
SOCIETA' DI SERVIZI PER L'ARTE

First session

Chinese Art

The Ullman Collection

Himalayan Art



1

☼A MOMO CORAL CARVING,
China, late 19th / early 20th century

h tot cm 21,5

€ 2.000 / 3.000

Well carved in the form of children leaning against a vase. Total weight: g 1.238.

☼FIGURA IN CORALLO ROSSO MOMO O CERASUOLO,
Cina, fine XIX / inizio XX secolo

Ben scolpito a forma di bambini che si appoggiano ad un vaso. Peso tot g 1.238.

珊瑚摆件，中国，十九世纪末至二十世纪初, 总重量1238克

2

☼A CORAL FIGURE, China, first half of 20th century

h cm 16

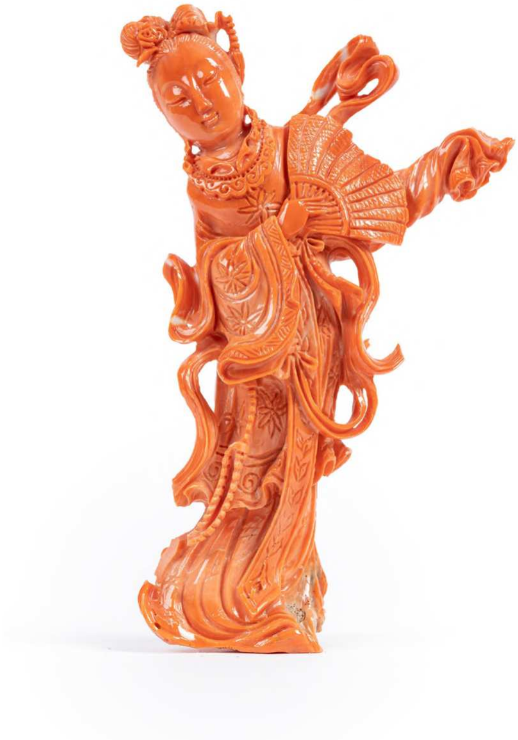
€ 600 / 800

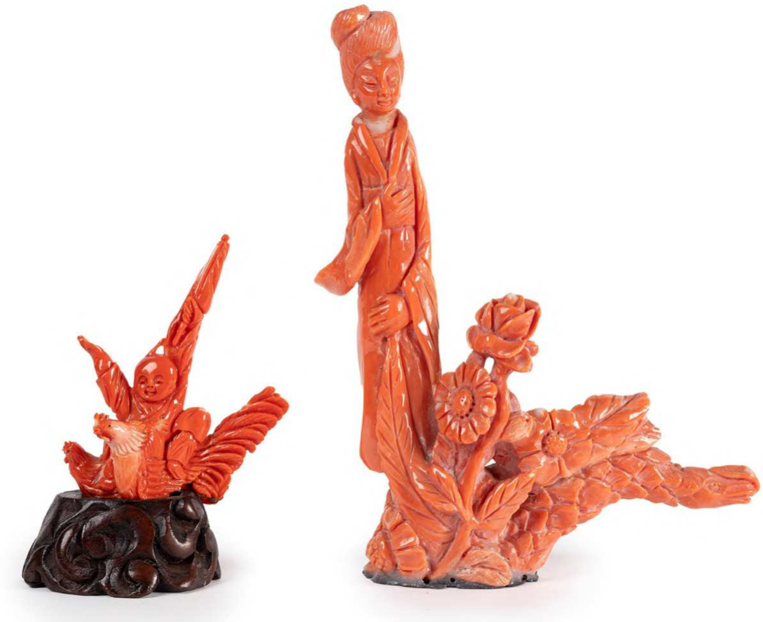
Carved with a female figure, holding a fan in her hand. Weight g 262.

☼SCULTURA IN CORALLO, Cina, prima metà XX secolo

Scolpito con una figura femminile che tiene un ventaglio in mano. Peso g 262.

珊瑚摆件，中国，二十世纪上半叶 重量262克





3

☼TWO MOMO CORAL FIGURES, China, early 20th century

h cm 11

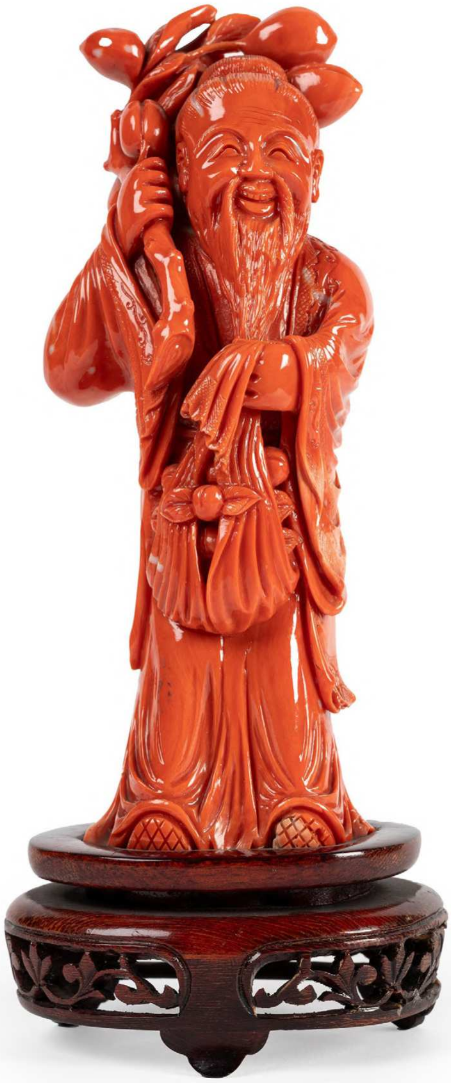
€ 100 / 150

Respectively depicting a child with two roosters and a woman among flowers. Total weight: g Weight tot g 186.

☼DUE FIGURE IN CORALLO MOMO O CERASUOLO, Cina, inizio XX secolo

Raffiguranti rispettivamente un bambino con due galletti e una donna tra fiori. Peso tot g 186.

珊瑚人物摆件两件，中国，20世纪初 总重量186克



4

☼A RED MOMO CORAL SCULPTURE, China, late 19th / early 20th century

h tot cm 22

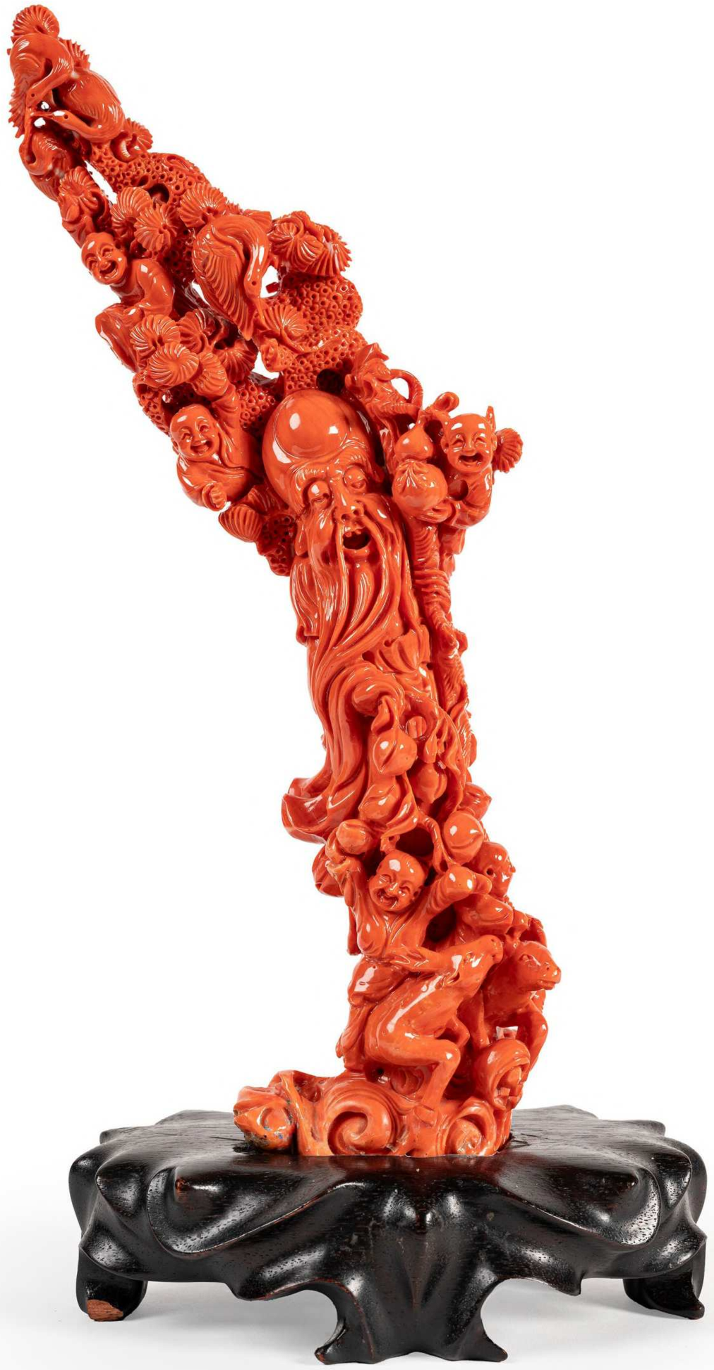
€ 1.500 / 2.000

Depicting a sage holding a peach branch. Total weight: g 591.

☼SCULTURA IN CORALLO ROSSO MOMO O CERASUOLO, Cina, fine XIX / inizio XX secolo

Raffigurate un saggio con in mano un ramo di pesche. Peso g 591.

珊瑚人物摆件，中国，十九世纪末/二十世纪初 净重591克



5

☼A RED MOMO CORAL FIGURE,
China, first half of the 20th century

h cm 31,5

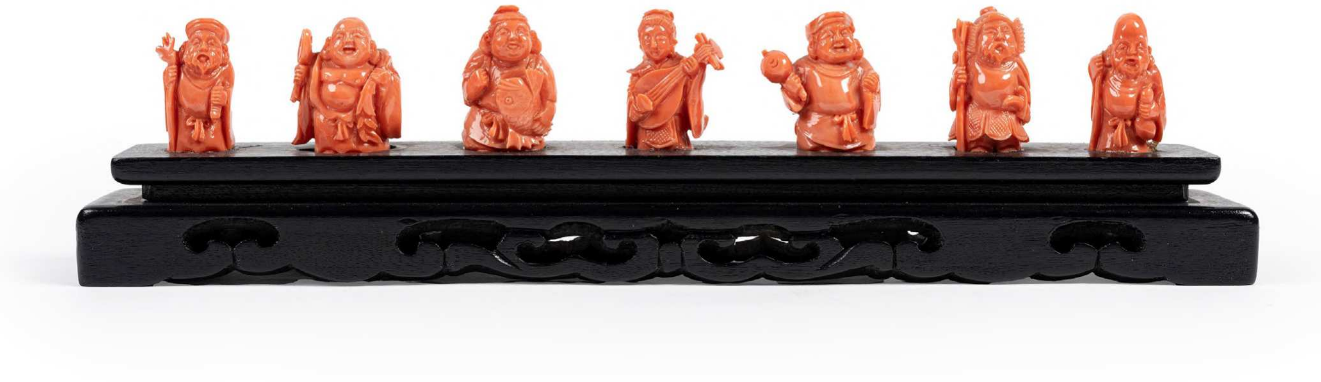
€ 8.000 / 9.000

Carved in the form of a sage with children, animals, and birds. Weight 971 g.

☼FIGURA IN CORALLO ROSSO MOMO O CERASUOLO,
Cina, inizio XX secolo

Intagliata a forma di santone con bambini, animali e uccelli. Peso g 971.

红珊瑚雕像，中国，20世纪初, 净重 971克



6

☼SEVEN CORAL CARVINGS, China, first half of the 20th century

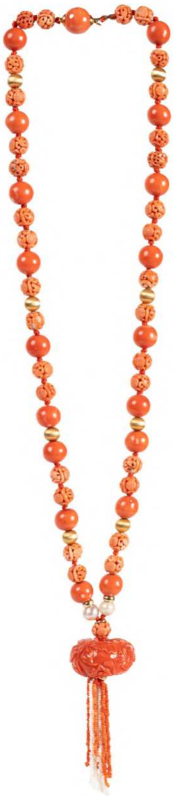
h max without stand cm 3,5
€ 300 / 500

Carved in the shape of figures, they rest on a wooden pedestal. Total weight with stand 227.

☼SETTE INTAGLI IN CORALLO, Cina, prima metà XX secolo

Intagliati a forma di personaggi, poggiano su un piedistallo in legno. Peso tot con la base g 227.

七福神珊瑚摆件，中国，20世纪上半叶 总重量227克



7

☼A GOLD AND CORAL NECKLACE, China, first half of the 20th century

l cm 72
€ 1.500 / 2.500

Some beads are carved with the character shou, while the central pendant features floral motifs. Weight g 131.

☼COLLANA IN CORALLO E ORO, Cina, prima metà XX secolo

Alcune perline intagliate con shou, il pendente centrale con motivi floreali. Peso g 131.

珊瑚项链，中国，20世纪上半叶 重量131克

8

☼A RED MOMO CORAL NECKLACE, China, first half of the 20th century

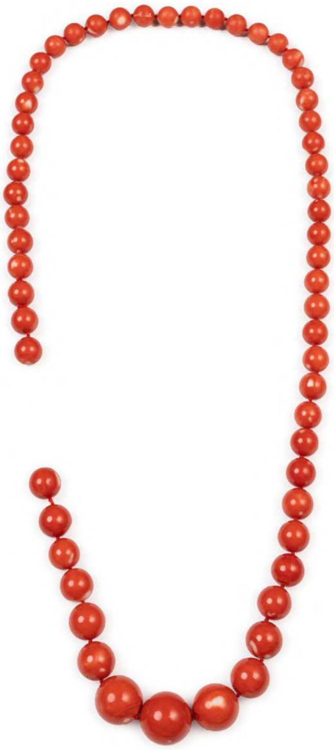
l cm 77
€ 1.500 / 2.500

Spherical pearls, max diameter 2 cm. Weight 165 g.

☼COLLANA IN CORALLO ROSSO MOMO O CERASUOLO, Cina, prima metà XX secolo

Perle sferiche, d max cm 2. Peso g 165.

珊瑚项链，中国，二十世纪上半叶 重量165克



9

☼A RED CORAL SARDINIAN NECKLACE, Sardinia, first half of the 20th century

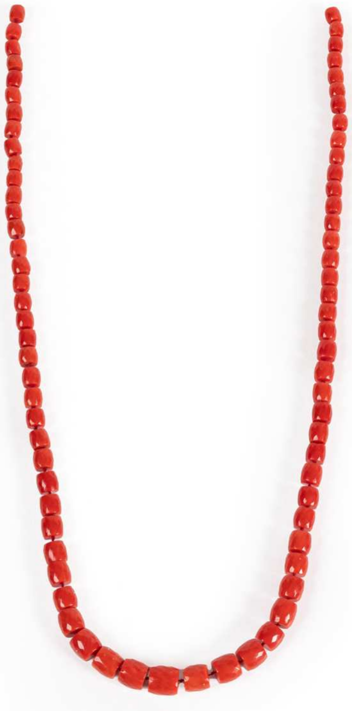
l cm 78
€ 800 / 1.200

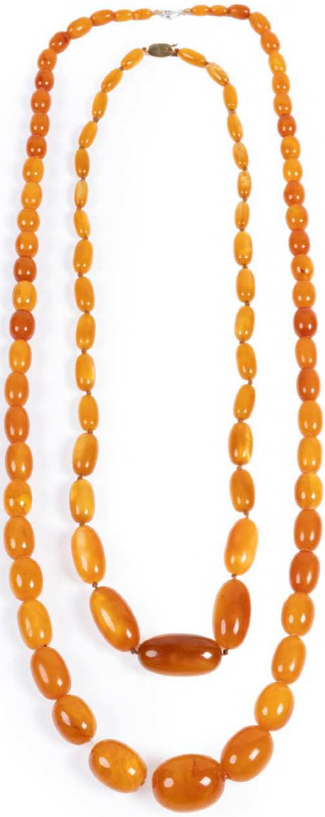
Faceted barrels, max length 1.5 cm. Total weight 115 g.

☼COLLANA IN CORALLO SARDO, Sardegna, prima metà XX secolo

Barilotti sfaccettati l max cm 1,5. Peso tot. g 115.

珊瑚项链，撒丁岛，二十世纪上半叶 重量115克





10

TWO AMBER NECKLACE,
China, 19th / 20th century

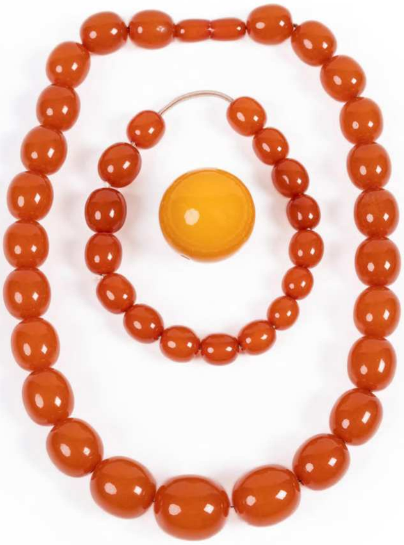
l max cm 98
€ 800 / 1.200

Total weight g 180.

DUE COLLANE IN AMBRA,
Cina, XIX / XX secolo

Peso tot g 180.

蜜蜡项链两条，中国，十九世纪/二十世纪



11

NECKLACE BRACELET AND PEARL IN AMBER,
China, 19th / 20th century

l collana cm 44,5; d bracciale cm 8; d perla cm 3
€ 200 / 300

Total weight g 87.

COLLANE IN AMBRA E PERLE IN
AMBRA GIALLA,
China, 19th / 20th century

Peso tot g 87.

蜜蜡项链，圆珠，中国，十九世纪/二十世纪

12

A JADEITE TRIPOD CENSER, China, late 19th / early 20th century

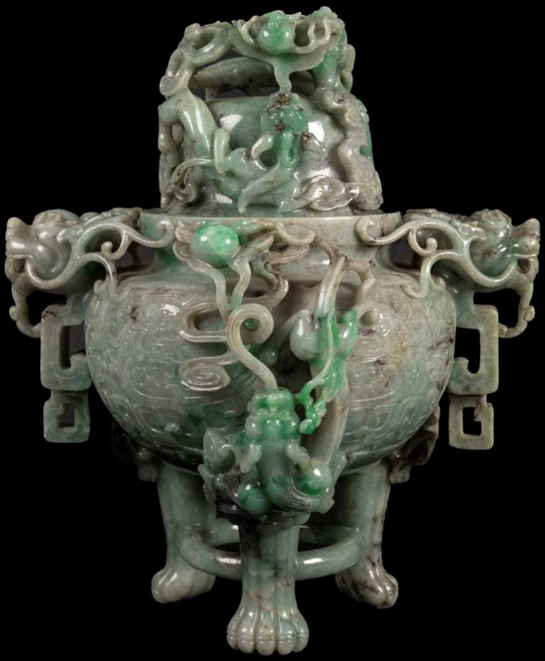
h cm 25,5
€ 3.000 / 4.000

Well carved and pierced, it stands on three legs emerging from the mouths of beast heads and features kirin-shaped handles on the sides; the body is decorated with phoenixes, and the lid depicts two dragons playing with a pearl.

INCENSIERE TRIPODE IN GIADEITE, Cina, fine XIX / inizio XX secolo

Ben intagliato e forato, si regge su tre gambe che fuoriescono dalle fauci di altrettanti e a lato presenta anse a forma di kirin , sul corpo presenta fenici; il coperchio raffigura due draghi che giocano con la perla.

翡翠三足炉，中国，19世纪末/20世纪初



13

A JADEITE ARCHER RING, China, 20th century

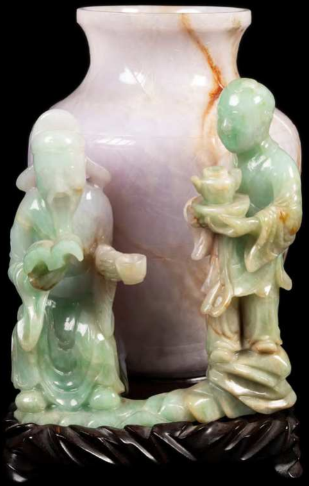
d cm 3,5
€ 1.500 / 2.500

Cylindrical in shape.

ANELLO DA ARCERE IN GIADEITE, Cina, XX secolo

Di forma cilindrica.

翡翠扳指，中国，二十世纪



14

A JADEITE VASE,
China, late 19th / early 20th century

h tot. cm 15,5

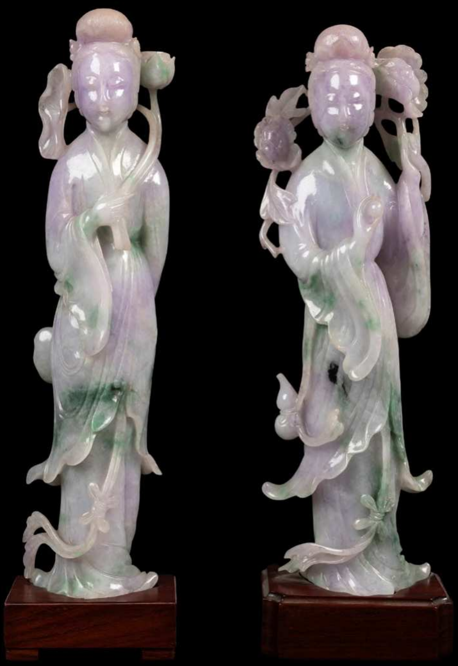
€ 2.000 / 3.000

Carved with two figures leaning against the baluster-shaped vase, engraved with interlaced decorations on the body and banana leaves on the neck. It rests on its wooden stand.

VASO IN GIADEITE,
Cina, fine XIX / inizio XX secolo

Scolpito con due personaggi che si appoggiano al vaso a colonna di balaustro, inciso con decorazioni a intreccio sul corpo e con foglie di banano sul collo. Poggia sulla sua base in legno.

翡翠人物花瓶摆件，中国，19世纪末/20世纪初



15

A PAIR OF JADEITE GUANYIN STATUE,
China, Republic Period (1912-1949)

h cm 30

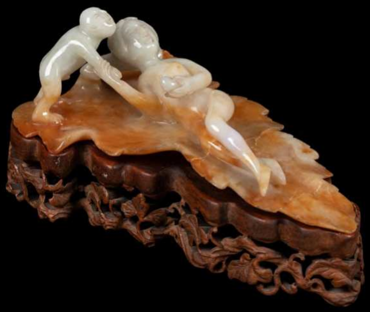
€ 3.500 / 4.500

One with lotus in hand, symbolizing purity and an untainted heart, the another one keeping a wish-fulfilling jewel in hand, symbolizing wisdom and compassion. All resting on their wooden stands.

COPPIA DI GUANYIN IN GIADEITE,
Cina, Repubblica di Cina (1912-1949)

Una con il loto in mano, simbolo di purezza e cuore incontaminato, l'altra con un gioiello che esaudisce i desideri in mano, simbolo di saggezza e compassione. Tutte poggianti sulle loro basi in legno.

翡翠侍女摆件一对，中国，民国时期（1912-1949）



16

A JADEITE CARVING,
China, Qing dynasty (1644-1911)

l cm 14

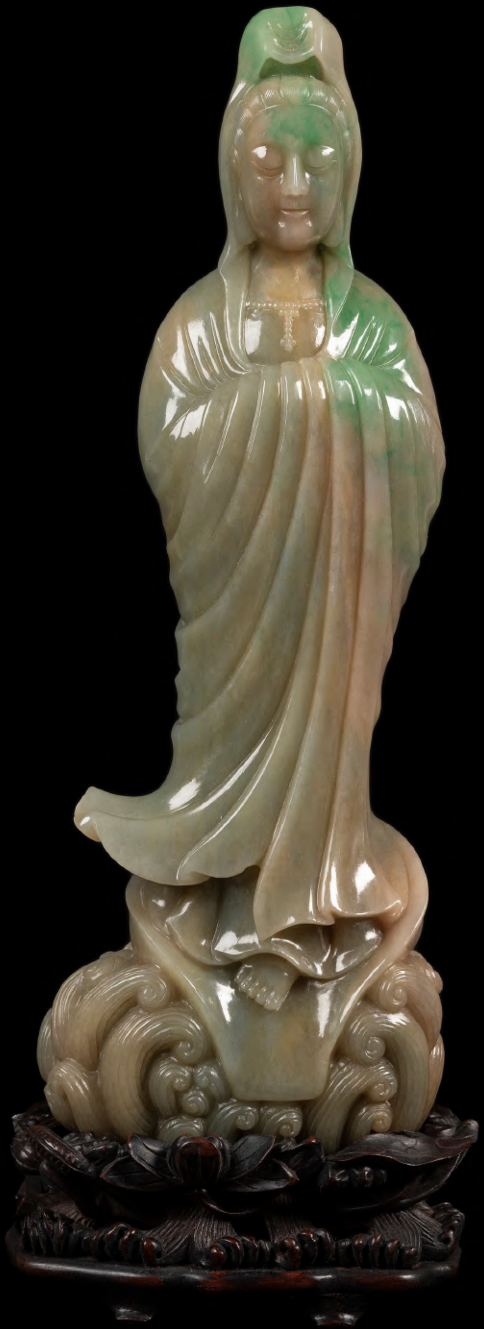
€ 500 / 700

Depicting a reclining woman and a child beside her, both resting on a leaf. Wooden stand.

INTAGLIO IN GIADEITE,
Cina, dinastia Qing (1644-1911)

Raffigurante una donna sdraiata e un bambino che le sta accanto che poggiano su una foglia. Base in legno.

翡翠人物摆件附木托，中国，清朝（1644-1911）



17

A LARGE JADEITE FIGURE OF GUANYING, China, 19th / 20th century

h tot cm 45

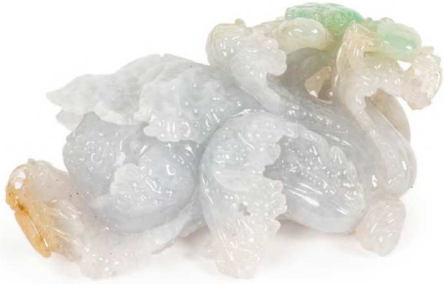
€ 1.500 / 2.500

Depicted standing on the waves, she wears a necklace and a robe with soft drapery; she rests on her beautiful base made of wood, pierced and carved in the shape of flowers, leaves, and waves.

GRANDE FIGURA DI GUANYIN IN GIADEITE, Cina, XIX / XX secolo

Raffigurata in posizione eretta sulle onde, indossa una collana e una una veste dai drappeggi morbidi; poggia sulla sua bella base in legno forato e scolpito a forma di fiori, foglie e onde.

翡翠观音像, 中国，十九世纪/二十世纪



18

A JADEITE CARVING, China, 20th century

l cm 8

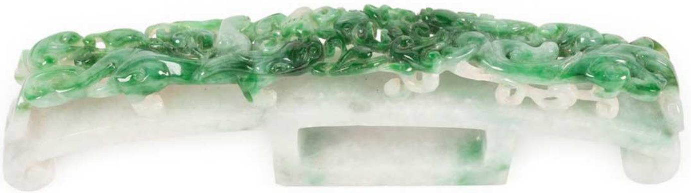
€ 300 / 500

Shaped like a cabbage.

INTAGLIO IN GIADEITE, Cina, XX secolo

A forma di cavolo.

翠玉石摆件，中国，二十世纪



19

A JADEITE BUCKLE, China, 20th century

l cm 11,4

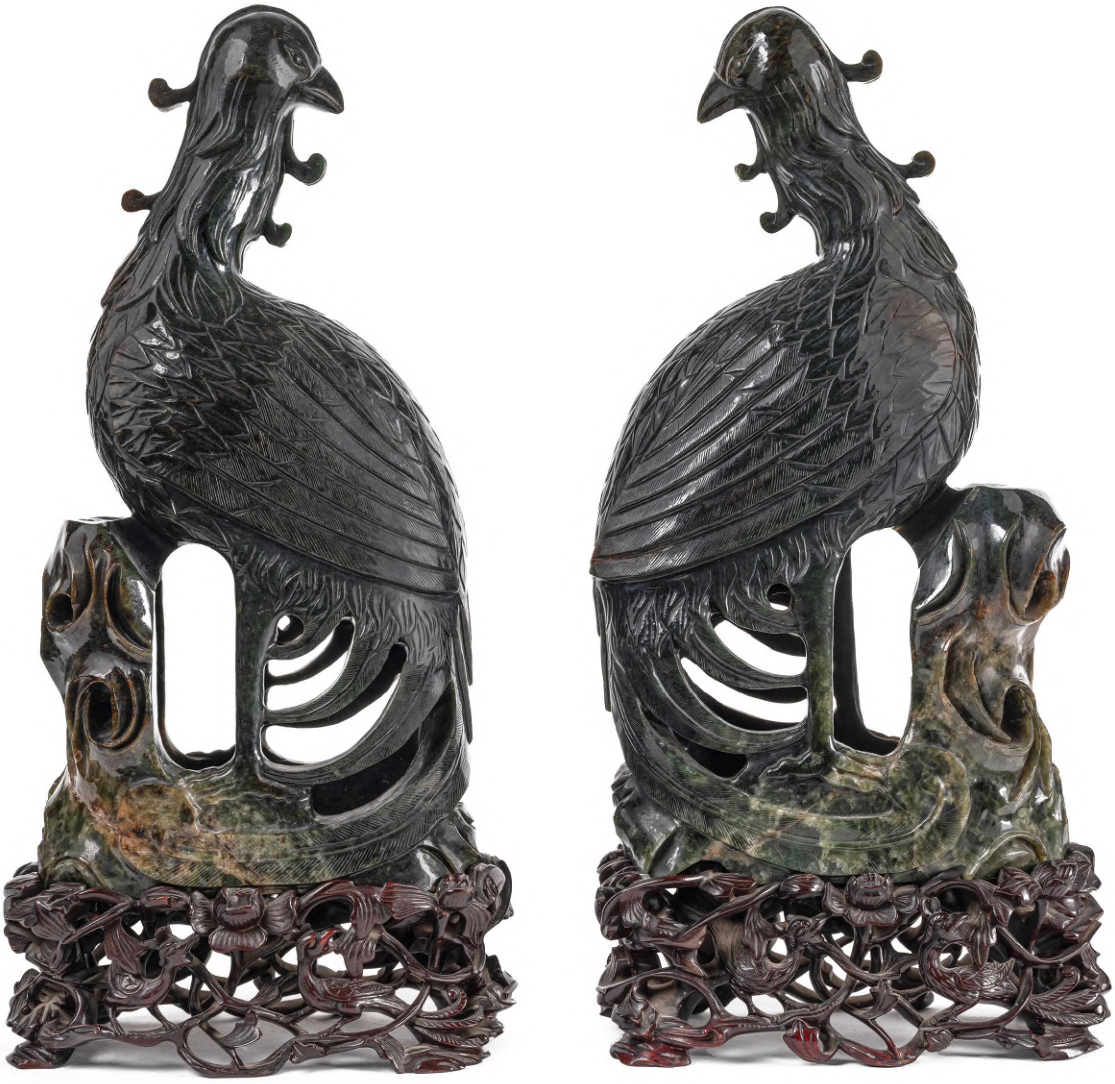
€ 1.000 / 1.500

Carved with two qilong.

FIBBIA IN GIADEITE, Cina, XX secolo

Intagliata con due qilong.

翡翠玉带钩，中国，十九世纪



20

A PAIR OF LARGE SPINACH-GREEN CARVINGS, China, 19th / 20th century

h cm 39

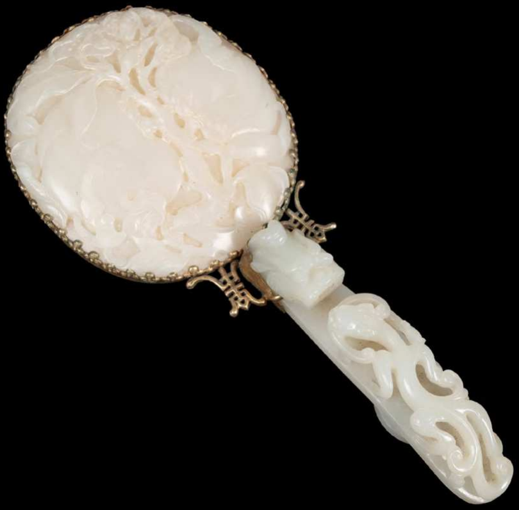
€ 1.500 / 2.500

Carved in the shape of phoenixes, they rest on intricately carved wooden bases with floral patterns.

COPPIA DI GRANDI FIGURE IN GIADA VERDE, Cina, XIX / XX secolo

Intagliate a forma di fenici, poggiano sulle loro basi in legno intagliate e forate con motivi floreali.

凤凰玉石摆件一对带木座，中国，十九世纪/二十世纪



21

A JADE MIRROR,
China, Qing Dynasty, 18th / 19th century

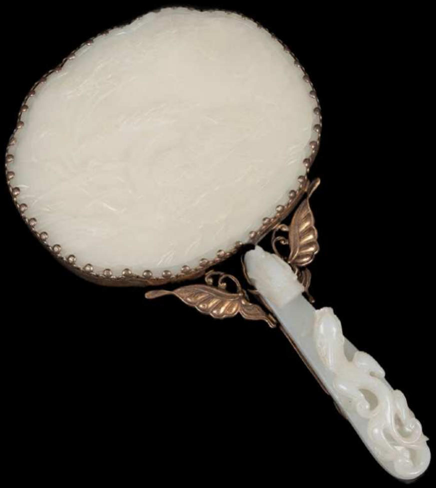
h cm 24
€ 3.000 / 4.000

With pierced high-relief dragon decoration on the handle and incised and low-relief decoration of peaches and bats on the plaque.

SPECCHIO IN GIADA,
Cina, dinastia Qing, XVIII / XIX secolo

Con decorazione a rilievo traforato di dragone sul manico e decorazione incisa a basso rilievo di pesche e pipistrelli sulla placca.

龙钩柄嵌白玉手镜，中国，清朝，十八/十九世纪



22

A JADE MIRROR,
China, Qing dynasty, 18th / 19th century

h cm 23
€ 2.500 / 3.500

With pierced high-relief dragon decoration on the butterfly-shaped handle and incised low-relief decoration of quails in a landscape on the plaque.

SPECCHIO IN GIADA,
Cina, dinastia Qing, XVIII / XIX secolo

Specchio in giada bianca con decorazione a rilievo traforato di drago sul manico a forma di farfalla e decorazione incisa a basso rilievo di quaglie in un paesaggio sulla placca.

龙钩柄嵌白玉手镜，中国，清朝，十八/十九世纪

23

CHINESE CARVED JADE BRUSH, China, Qing dynasty, 18th / 19th century

l cm 22

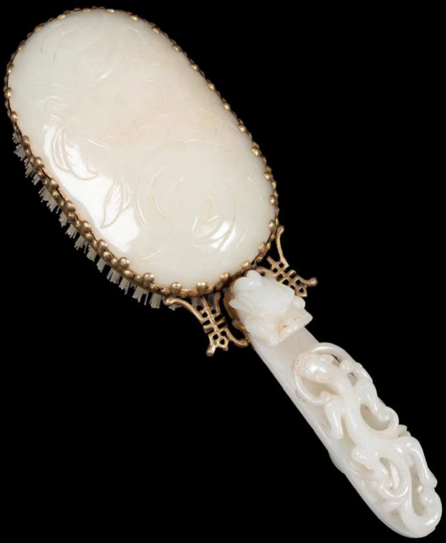
€ 2.500 / 3.500

With pierced high-relief dragon decoration on the handle and incised and low-relief decoration of Buddha's hand flowers on the plaque.

SPAZZOLA IN GIADA, Cina, dinastia Qing, XVIII / XIX secolo

Con decorazione a rilievo traforato di drago sul manico e decorazione incisa a basso rilievo di manI di Buddha sulla placca.

龙钩柄嵌白玉刷子，中国，清朝，十八/十九世纪



24

A JADE MIRROR, China, Qing dynasty, 18th / 19th century

h cm 29

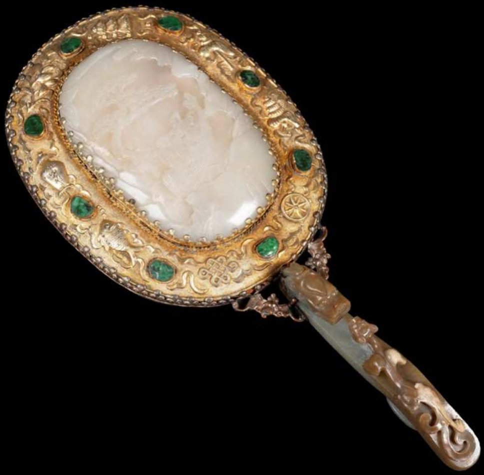
€ 1.700 / 2.000

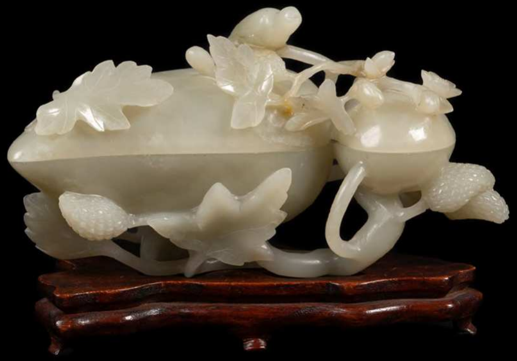
Chinese carved white jade and bronze mirror, with pierced, high-relief dragon decoration on the handle and incised, low-relief decoration of figures in landscape on the back of the glass, the rim of the back of the mirror is decorated babao motifs.

SPECCHIO IN GIADA, Cina, dinastia Qing, XVIII / XIX secolo

Con decorazione a rilievo traforato di drago sul manico e decorazione incisa a basso rilievo di figure in paesaggio sulla placca. Il bordo del retro dello specchio è decorato con motivi babao.

龙钩柄嵌白玉手镜，中国，清朝，十八/十九世纪





25

A JADE BOX,
China, Qing dynasty (1644-1911)

l cm 15

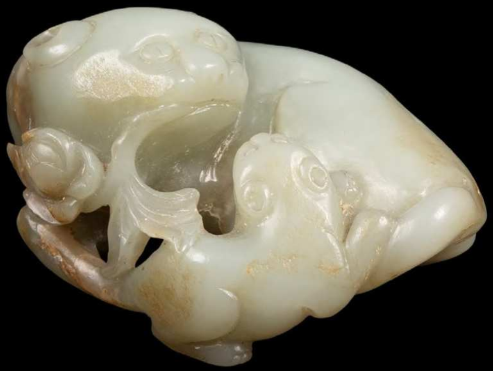
€ 1.500 / 2.500

Of a beautiful light celadon color, it is finely carved and pierced in the shape of a double gourd, with tendrils of vine, flowers, and leaves entwined around its body, supporting a small bird; it rests on its wooden stand.

SCATOLA IN GIADA,
Cina, dinastia Qing (1644-1911)

Di un bel color celadon chiaro, è ben intagliata e forata a forma di una doppia zucca sul quale corpo si avvinghiano tralci di vite, fiori e lici su cui poggia un uccellino; poggia sulla sua base in legno.

镂空雕花鸟玉盖盒，中国，清朝（1644-1911）



26

A PALE CELADON AND RUSSET JADE CARVING,
China, Qing dynasty (1644-1911)

l cm 8

€ 500 / 700

Finely carved in the shape of a cat with her puppy.

INTAGLIO IN GIADA CELADON CHIARO E RUGGINE,
Cina, dinastia Qing (1644-1911)

Ben intagliata a forma di gatto col suo cucciolo.

双欢玉雕件，中国，清朝 (1644-1911)

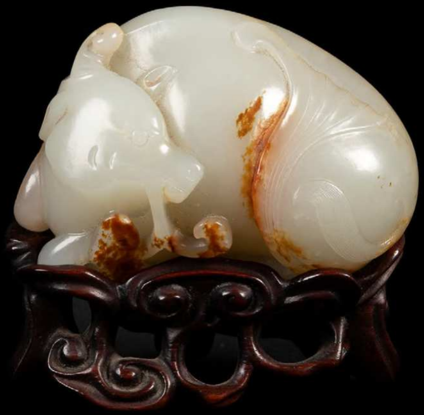
27

A WHITE AND RUSSETT JADE CARVING, China, Qing dynasty, 18th century

l cm 6,5

€ 2.500 / 3.500

Finely carved in the shape of a buffalo holding a lingzhi in its mouth. It rests on its perforated wooden base.



INTAGLIO IN GIADA BIANCA E RUGGINE, Cina, dinastia Qing, XVIII secolo

Ben intagliata a forma di bufalo che tiene in bocca un lingzhi. Poggia sulla sua base in legno forato.

玉摆件，中国，清 十八世纪

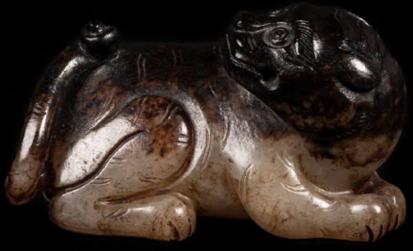
28

A MOTTLED JADE CARVING, China, Ming dynasty (1368-1644)

l cm 6,5

€ 1.800 / 2.500

Finely carved in the shape of a crouching tiger.



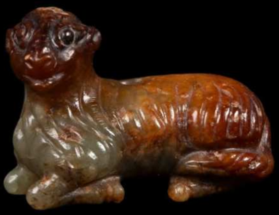
INTAGLIO IN GIADA SCREZIATA, Cina, dinastia Ming (1368-1644)

Ben intagliato a forma di tigre accovacciata.

玉瑞兽摆件，中国，明朝（1368-1644）

29

A SMALL CELADON AND RUSSETT PENDANT, China, Yuan – Ming period



l cm 3,7 x h cm 3

€ 500 / 700

Finely carved in the shape of a crouching animal; it is pierced through the body.

Provenance: private collection, Munich.

PICCOLO CIONDOLO IN GIADA CELADON E RUGGINE, Cina, periodo Yuan – Ming

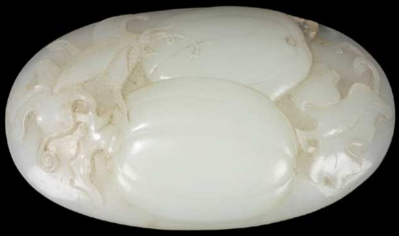
Ben intagliata nella forma di un animale accovacciato; è forata sul corpo.

Provenienza: collezione privata, Monaco di Baviera.

羊玉雕件，中国，元明时期

30

A CARVED WHITE JADE BITTER MELONS PLAQUE, China, Qing dynasty, 18th / 19th century



l cm 8,2

€ 3.000 / 5.000

The stone of an even white tone is carved depicting to bitter melons branches and scrolling leaves. On one of the fruit a butterfly is delicately carved in low relief.

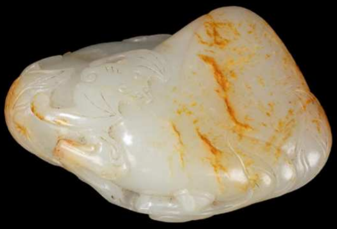
PLACCA IN GIADA BIANCA INTAGLIATA, Cina, dinastia Qing, XVIII / XIX secolo

La pietra, di un tono bianco uniforme, è scolpita con rami di meloni amari e foglie che si arrotolano. Su uno dei frutti è delicatamente scolpita a basso rilievo una farfalla.

瓜瓞绵绵白玉雕件 中国，清朝，十八/十九世纪

31

A CELADON JADE AND RUSSET PEBBLE BAT AND PEACHES BUCKLE, China, Qing dynasty, 18th / 19th century



l cm 7

€ 3.000 / 5.000

The pale celadon tone stone Is carved depicting a pair of peaches together with a bat. The stone with russet inclusions which compliments the carving and its design.

FIBBIA IN GIADA CELADON E RUGGINE, Cina, dinastia Qing, XVIII / XIX secolo

La pietra di colore celadon chiaro con inclusioni color ruggine è scolpita con una coppia di pesche e un pipistrello.

玉带扣，中国，清朝，十八/十九世纪

32

A JADE PLAQUE,
China, Ming Dynasty (1368-1644)

l cm 5

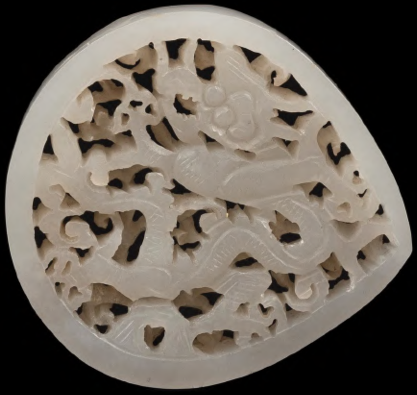
€ 2.000 / 3.000

In the shape of a drop, it is pierced and carved with a dragon.

PLACCA IN GIADA FORATA,
Cina, dinastia Ming (1368-1644)

A forma di goccia, è forata e intagliata con un drago.

龙纹透雕玉带板，中国，明朝（1368-1644）



33

A RETICULATED WHITE JADE ‘DRAGON’ BELT PLAQUE,
China, Ming dynasty (1368-1644)

l cm 7 x h cm 6,3

€ 500 / 700

Well pierced and carved, it represents a four-clawed dragon among leaves, flowers and birds.

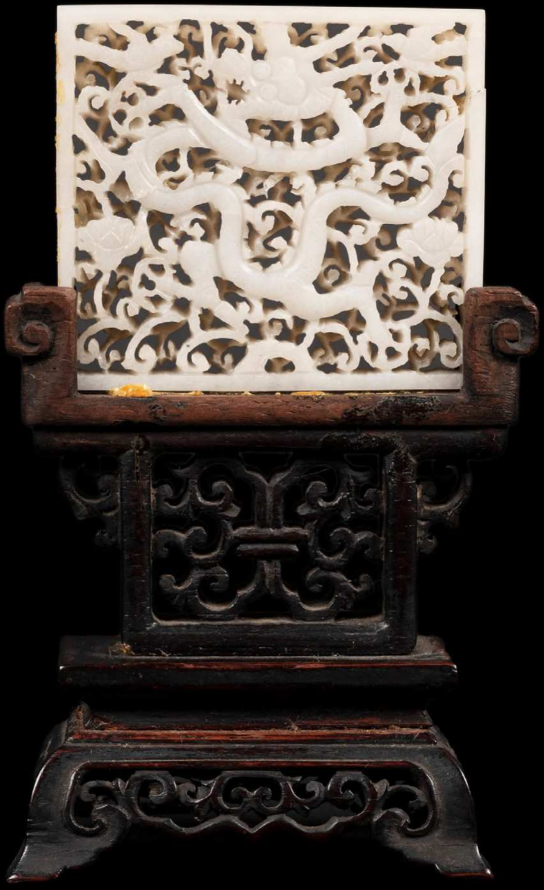
Catalogue notes:
See a similar plaque in the collection of the Palace Museum in Beijing illustrated in ‘The Complete Collection of Treasures of the Palace Museum, Jadeware (I)’, vol. 22; Hong Kong, 2008; p. 243, no. 256. See also the plaque sold by Sotheby’s, Monochrome | Important Chinese Art; 2 November 2022, London; lot. 259.

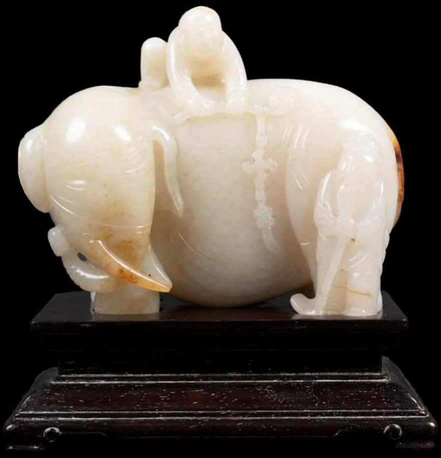
PLACCA DA CINTURA IN GIADA BIANCA,
Cina, dinastia Ming (1368-1644)

Ben forata e intagliata, raffigura un dragone a quattro artigli tra foglie, fiori e uccelli.

Note di catalogo:
Si veda una placca analoga nella collezione del Palace Museum di Pechino illustrata in “The Complete Collection of Treasures of the Palace Museum, Jadeware (I)”, vol. 22; Hong Kong, 2008; pag. 243, n° 256. Si veda anche la placca venduta da Sotheby’s, Monochrome | Important Chinese Art; 2 Novembre 2022, Londra; lot. 259.

龙纹透雕玉牌，中国，明朝（1368-1644）





34

A JADE CARVING OF AN ELEPHANT WITH FIGURES, China, 19th / 20th century

h cm 10

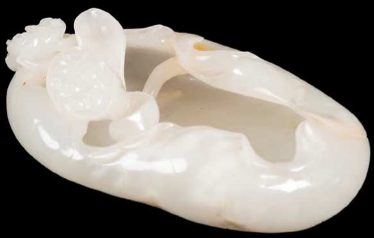
€ 2.000 / 3.000

Carved depicting an elephant with two figures, one rests on the back of the elephant with ruyi, the other rests at the leg. Together with a wood stand.

FIGURA IN GIADA, Cina, XIX / XX secolo

Intagliato raffigurante un elefante con due figure: una poggia sulla schiena dell'elefante con un ruyi, mentre l'altra si appoggia alla gamba. Completo di base in legno.

太平有象玉摆件, 中国，十九至二十世纪



35

A SMALL JADE BRUSH WASHER, China, Qing dynasty (1644-1911)

l cm 10

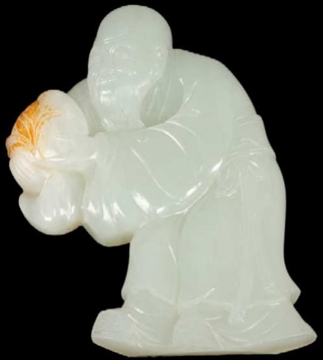
€ 1.000 / 1.500

Carved with lotus and frog.

PICCOLO SCIACQUA PENNELLI IN GIADA, Cina, dinastia Qing (1644-1911)

Contenitore per acqua intagliato con loto e rana.

玉水承摆件, 中国，清朝 (1644-1911)



36

A JADE FIGURE, China, Qing dynasty (1644-1911)

h cm 9

€ 3.000 / 4.000

Carved an elder of longevity with a peach in hand.

INTAGLIO IN GIADA, Cina, dinastia Qing (1644-1911)

Intagliato con un anziano della longevità che tiene una pesca in mano.

玉寿星雕件, 中国，清朝 (1644-1911)

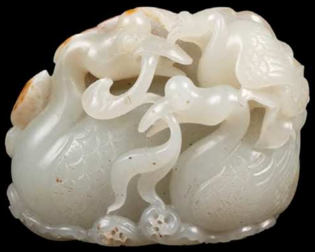
37

A JADE CARVING, China, Qing dynasty (1644-1911)

l cm 6

€ 700 / 1.000

Carved with three cranes with lotus.



INTAGLIO IN GIADA, Cina, dinastia Qing (1644-1911)

Intagliato con tre gru e loto.

玉摆件,中国，清朝 (1644-1911)

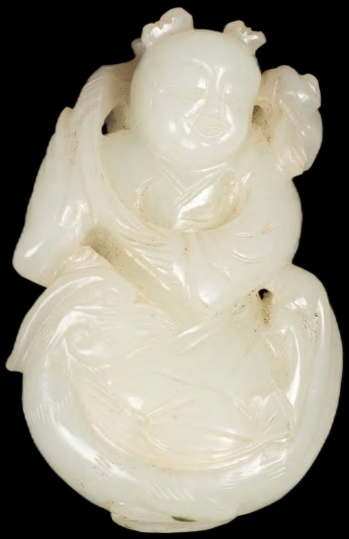
38

A JADE FIGURE, China, Qing dynasty (1644-1911)

l cm 8,2

€ 1.800 / 2.800

Carved child seating on a phoenix body.



BAMBINO IN GIADA, Cina, dinastia Qing (1644-1911)

Intagliato con un bambino seduto sul corpo di una fenice.

玉童子雕件, 中国，清朝 (1644-1911)

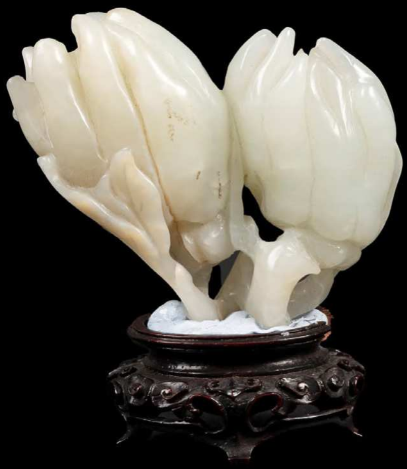
39

A JADE CARVING OF BUDDHA'S HAND, China, Qing dynasty (1644-1911)

h cm tot 7,3

€ 1.400 / 1.800

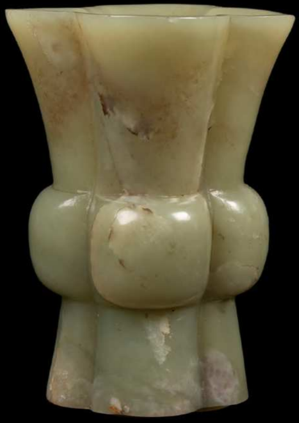
Carved depicting two buddha's hand, standing on a wood stand.



INTAGLIO IN GIADA, Cina, dinastia Qing (1644-1911)

Intagliato raffigurante due mani di Buddha, poggianti su una base in legno.

玉佛手摆件, 中国，清朝 (1644-1911)



40

A SMALL JADE VASE,
China, Qing dynasty (1644-1911)

h cm 10

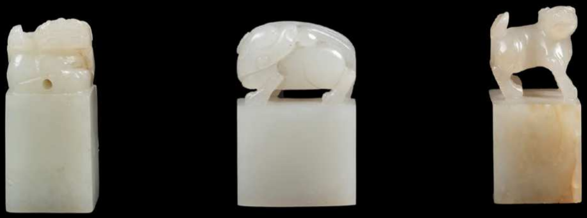
€ 2.500 / 3.000

In a quatrefoil shape, it is finely carved with an archaic form.

VASO IN GIADA,
Cina, dinastia Qing (1644-1911)

Di forma quadrilobata, è ben scolpito con una forma arcaistica.

玉瓶，中国，清朝（1644-1911）



41

THREE JADE SEALS,
China, 19th / 20th century

h max cm 4,3

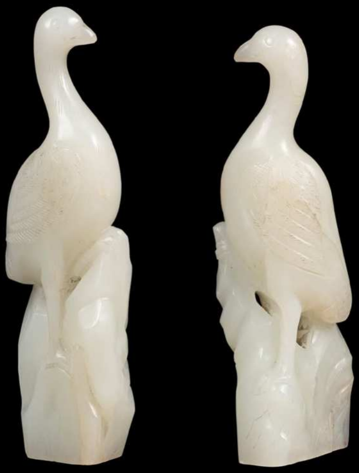
€ 300 / 500

Two seals of square form, the other one has cuboid form, all of them with a Buddhist dog on the top.

TRE SIGILLI IN GIADA,
Cina, XIX / XX secolo

Due sigilli di forma quadrata, l’altro di forma cuboidale, tutti con un cane buddhista sulla sommità.

雕狮玉印章三件，中国，十九世纪/二十世纪



42

A PAIR OF JADE CARVINGS,
China, Qing dynasty (1644-1911)

h cm 10,1

€ 500 / 700

Carved in the shape of birds perched on rocks.

COPPIA DI INTAGLI IN GIADA, Cina, dinastia Qing (1644-1911)

Intagliate a forma di uccelli sopra a rocce.

玉石摆件一对，中国，清朝（1644-1911）

43

TWO JADE CARVING,
China, 19th / 20th century

h max cm 14,5

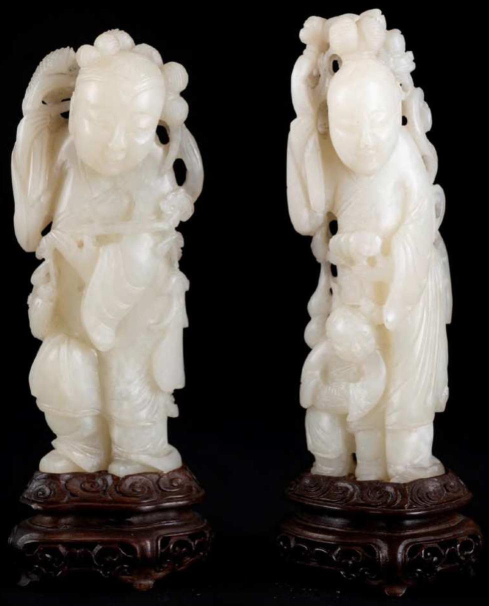
€ 2.500 / 3.500

Carved in the shape of male figures, one with a child at his feet, holding branches; they rest on their wooden stands.

DUE FIGURE IN GIADA BIANCA,
Cina, XIX / XX secolo

Intagliati a forma di figure maschili, una con un bambino ai suoi piedi, che tengono rami in mano; poggiano sulle loro basi in legno.

十九世纪/二十世纪 白玉人物摆件



44

A STONE VASE AND A STONE CARVING,
China, 20th century

h max tot cm 18,5

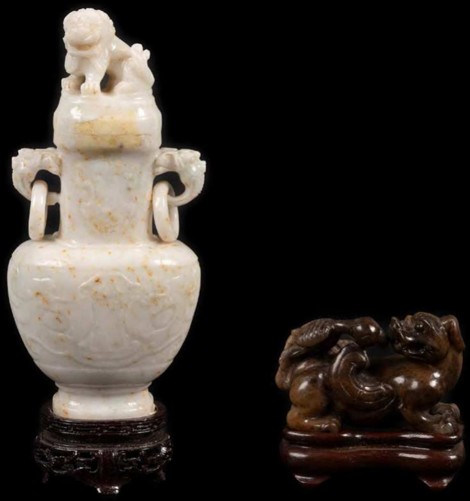
€ 200 / 300

The vase rests on a wooden stand and is engraved on the body with taotie motifs. It features handles with rings inside, and the lid has a lion-shaped handle. There is a carving of a dog with a bird on its back.

UN VASO E UN INTAGLIO IN PIETRA,
Cina, XX secolo

Il vaso poggia su uno stand in legno ed è inciso sul corpo con taotie presenta anse con all'interno anelli, il coperchio ha il manico a forma di leone. L'intaglio a forma di cane con uccello sul dorso.

石雕摆件两件，中国，二十世纪



45

A JADE VASE,
China, 20th century

h cm 16

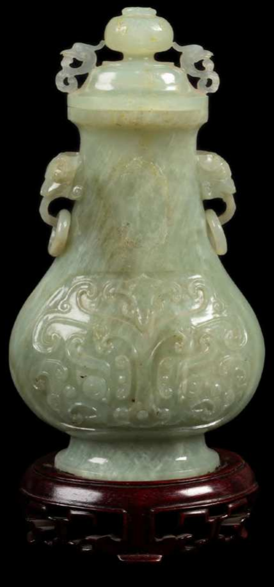
€ 300 / 500

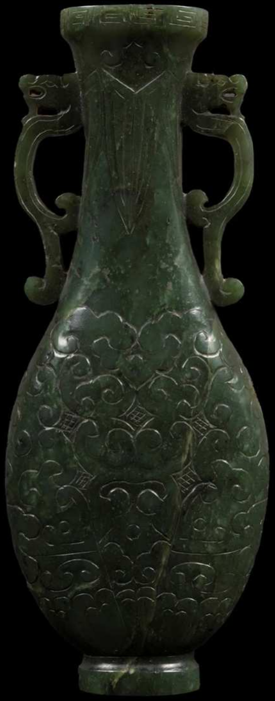
Bulbous in shape with a tall, flared foot, it is engraved on the body with taotie motifs. The elephant-head-shaped handles hold two rings.

VASO IN GIADA,
Cina, XX secolo

Di forma panciuta con un piede alto e svasato, è inciso sul corpo con taotie, le anse a forma di testa di elefante reggono due anelli.

玉瓶，中国，二十世纪





46

A SMALL GREEN JADE VASE,
China, Republic Period (1912-1949)

h cm 14,7

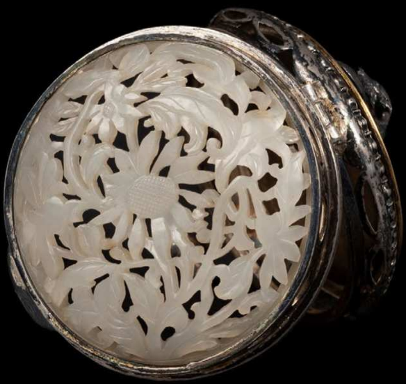
€ 700 / 900

Carved on the body with Taotie motifs and on the sides of the neck adorned with dragon-shape ears.

PICCOLO VASO IN GIADA VERDE,
Cina, Repubblica di Cina (1912-1949)

Intagliato sul corpo con motivi Taotie e sui lati del collo decorato con orecchie a forma di drago.

绿玉瓶, 中国，中华民国时期 (1912-1949)



47

A SMALL WHITE JADE AND SILVER BOX,
China, Qing dynasty (1644-1911)

d cm 5,5

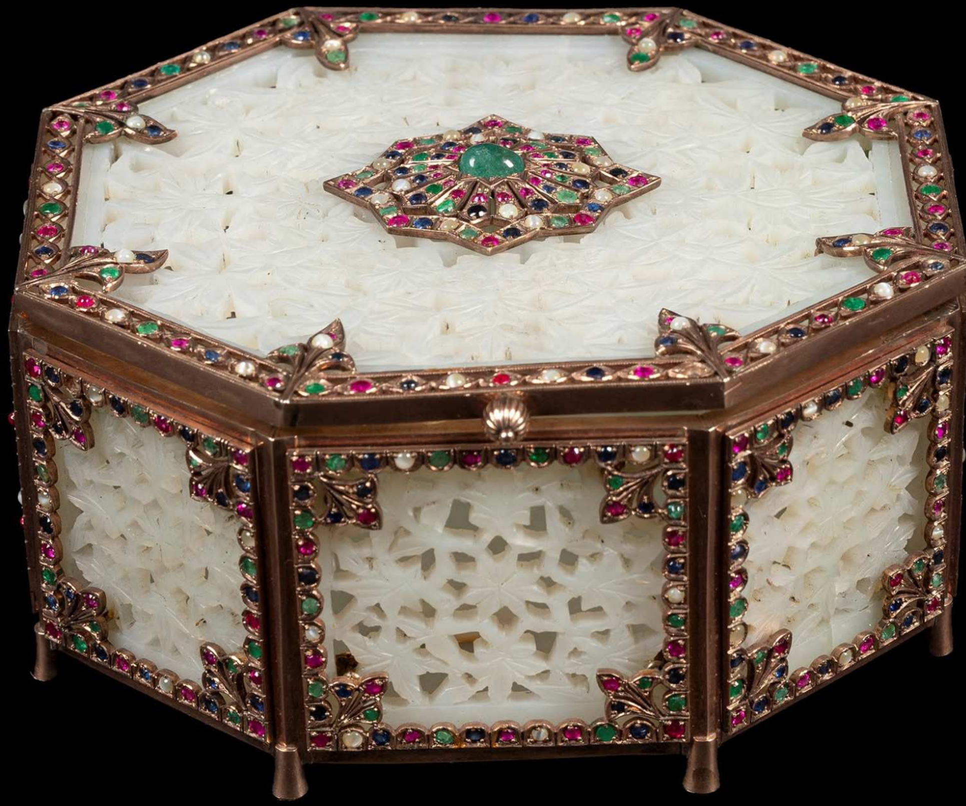
€ 600 / 800

The white jade plaque is pierced and engraved with flowers and leaves, with a European silver mounting.

SCATOLINA IN ARGENTO E GIADA,
Cina, dinastia Qing (1644-1911)

La placca in giada bianca forata e incisa con fiori e foglie, la montatura in argento europeo.

圆形银制盒嵌玉片，中国，清朝（1644-1911）



48

A JADE AND GOLD MUGHAL STYLE BOX,
China, Qing dynasty (1644-1911)

h cm 5 x l cm 11,8 x w cm 10,5

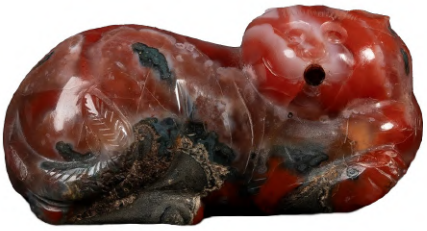
€ 3.000 / 5.000

Of octagonal section, it is perforated on each face and on the lid. The structure is in gold, adorned with precious stones such as rubies,

SCATOLA IN GIADA E ORO STILE MUGHAL,
Cina, dinastia Qing (1644-1911)

A sezione ottagonale, è forata su ogni faccia e sul coperchio, la struttura è in oro abbellito con pietre preziose come rubini, zaffiri, smeraldi e perle.

莫卧儿风格镶金玉盒 - 中国，清朝（1644-1911）



49

A CARNELIAN CARVING, China, Qing dynasty (1644-1911)

l cm 5,5

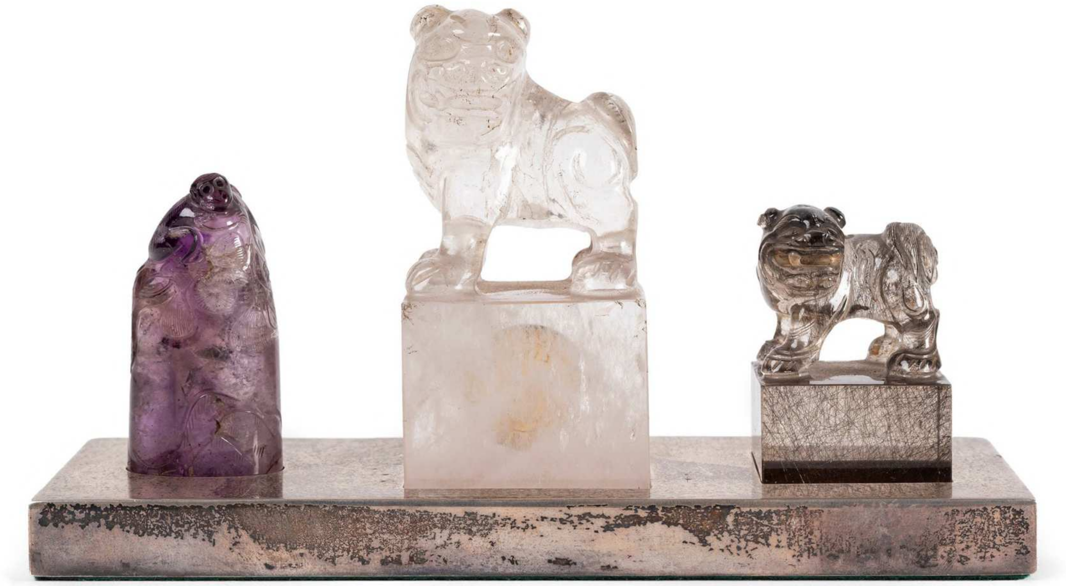
€ 1.500 / 2.500

Carved in the shape of a crouching tiger.

INTAGLIO IN CORNIOLA, Cina, dinastia Qing (1644-1911)

Scolpita a forma di tigre accovacciata.

南红玛瑙，中国，清朝（1644-1911）



50

THREE SEALS ON A SILVER STAND, China, Qing dynasty (1644-1911)

h max cm 9

€ 1.500 / 2.000

Those made of rock crystal and rutilated quartz are carved in the shape of lions, while the one in amethyst depicts two little monkeys climbing on trees. They rest on their marked silver base.

TRE SIGILLI CON BASE IN ARGENTO, Cina, dinastia Qing (1644-1911)

Quelli in cristallo di rocca e quarzo rutilato intagliati a forma di leoni, quello in ametista raffigura due scimmiette che si arrampicano su degli alberi. Poggiano sulla loro base in argento punzonato.

水晶印章三件附银座，中国，清朝（1644-1911）

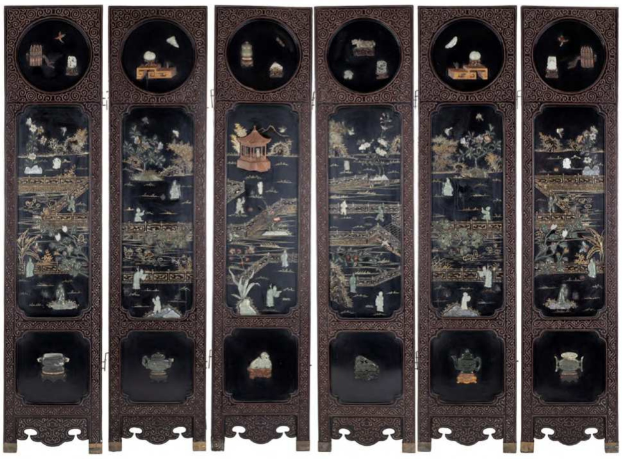
51

A CINNABAR LACQUER AND JADE SCREEN,
China, Republic Period (1912-1949)

h cm 183 x l cm 250

€ 3.000 / 5.000

Consisting of six lacquered and carved panels with archaistic motifs, each panel is decorated with three reserves: the round ones at the top are enriched with carved jades and hard stones in the shape of literary objects, the lobed rectangular ones in the middle are decorated with jades and gilding depicting characters in different landscapes, and the lobed square ones at the bottom are decorated with jades and hard stones in the shape of literary objects; the back is engraved and painted with flowers and birds, antiquities and symbols of happiness shou, bats and double gourds.



PARAVENTO IN LACCA DI CINABRO E GIADA,
Cina, Repubblica di Cina (1912-1949)

Composto da sei pannelli laccati e intagliati a motivi arcaistici, ogni pannello è decorato con tre riserve: quelle tonde in alto sono arricchite da giade e pietre dure intagliate a forma di oggetti da letterato, quelle di forma rettangolari lobate al centro sono decorate con giade e dorature raffiguranti personaggi in diversi paesaggi e quelle quadrate lobate in basso sono decorate con giade e pietre dure a forma di oggetto da letterato; sul retro è inciso e dipinto con fiori e uccelli, antichità e simboli della felicità shou, pipistrelli e doppie zucche.

民国时期（1912-1949） 大漆嵌八宝屏风

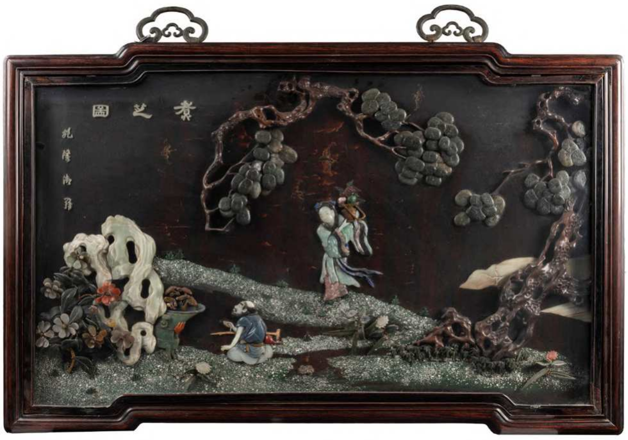
52

A WOODEN AND JADE SCREEN,
China, 20th century

h cm 68 x l cm 105

€ 500 / 700

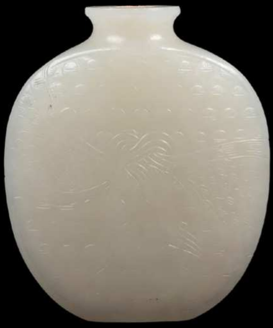
Depicting a scene adorned with jade inlay, a lady carries a lingzhi, while a man boils them, the screen is titled Zhu Zhi Tu (煮芝图).



PANNELLO IN LEGNO E GIADA,
Cina, XX secolo

Rappresentante una scena adornata con intarsi di giada, una donna porta un lingzhi, mentre un uomo li bollisce. Lo schermo è intitolato Zhu Zhi Tu (煮芝图).

玉石镶嵌画，中国，二十世纪



53

A JADE SNUFF BOTTLE, China, Qing dynasty, 19th century

h cm 5,6

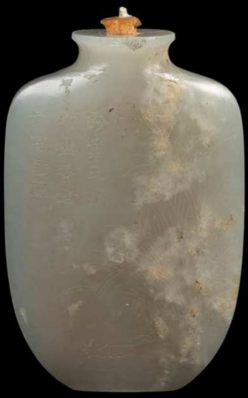
€ 1.500 / 2.000

A flattened jade snuff bottle, intricately carved with grain patterns and a bundled knot motif.

SNUFF BOTLE IN GIADA, Cina, dinastia Qing, XIX secolo

Appiattita, finemente intagliata con motivi di venature e un nodo intrecciato.

玉鼻烟壶，中国，清朝，十九世纪



54

A JADE SNUFF BOTTLE, China, 19th / 20th century

h cm 6,5

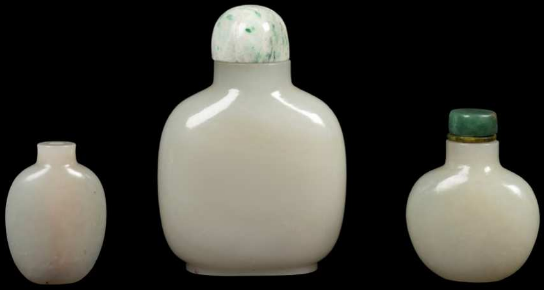
€ 700 / 800

Flattened in shape, it is decorated with engravings of characters and flowers.

SNUFF BOTTLE IN GIADA, Cina, XIX / XX secolo

Di forma appiattita, è decorata con incisioni di caratteri e fiori.

玉鼻烟壶，中国，十九/二十世纪



55

THREE WHITE JADE SNUFF BOTTLES, China, Qing dynasty (1644-1911)

h max cm 8,7

€ 1.200 / 1.500

Shaped with globular bodies, two of them feature lids made of jadeite.

TRE SNUFF BOTTLES IN GIADA, Cina, dinastia Qing (1644-1911)

Modellate con corpi globulari, due portano tappini in giadeite.

玉鼻烟壶三件，中国，清朝（1644-1911）

56

AN AGATE SNUFF BOTTLE,
China, 19th / 20th century

h cm 7

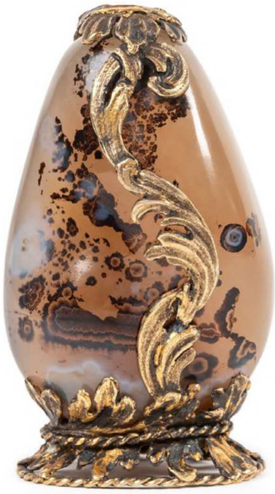
€ 500 / 700

Irregular shaped amber snuff bottle with metal holder.

SNUFF BOTTLE IN AGATA MONTATA IN METALLO,
Cina, XIX / XX secolo

Le naturali screziature richiamano decorazioni natiralistiche.

玛瑙鼻烟壶附金属托，中国，十九世纪/二十世纪



57

THREE SNUFF BOTTLES,
China, 19th / 20th century

h max cm 7,2

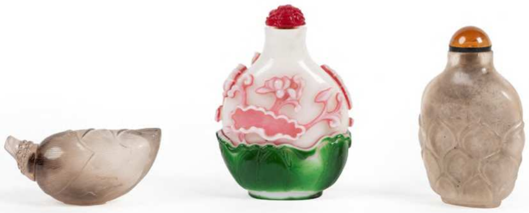
€ 200 / 300

Two glass snuff bottles decorated with lotus in bas-relief, the other one carved in form of bamboo shoots in crystal rock.

TRE SNUFF BOTTLES,
Cina, XIX / XX secolo

Due bottiglie da snuff in vetro decorate con fiori di loto in rilievo, l’altra scolpita a forma di germogli di bambù in cristallo di rocca.

鼻烟壶三只, 中国，十九至二十世纪



58

AN AMBER SNUFF BOTTLE,
China, Qing dynasty, 19th century

h cm 7

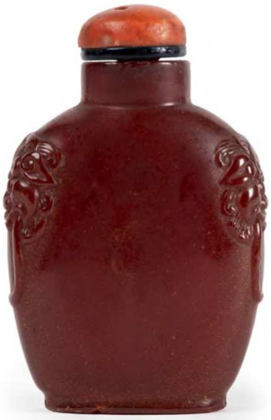
€ 300 / 500

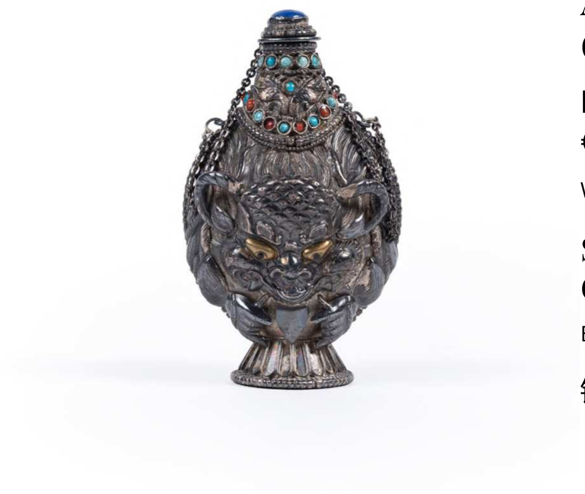
Carve lion heads on both sides of the snuff bottle. Weight g 37.

SNUFF BOTTLE IN AMBRA,
Cina, dinastia Qing, XIX secolo

Scolpite teste di leone su entrambi i lati della bottiglia da tabacco. Peso g 37.

蜜蜡鼻烟壶，中国，清朝，十九世纪





59

A SILVER SNUFF BOTTLE, China, Qing dynasty, 19th century

h cm 7,9

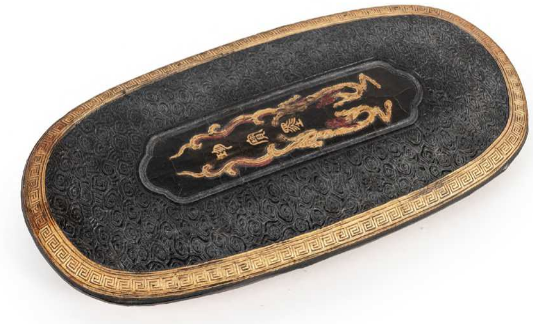
€ 200 / 300

Well modeled in the shape of a beast. Weight: g 59.

SNUFF BOTTLE IN ARGENTO, Cina, dinastia Qing, XIX secolo

Ben modellata a forma di bestia. Peso g 59.

银制鼻烟壶，中国，清 十九世纪



60

A CARVED AND GILT INKSTICK, China, 19th / 20th century

l cm 23,5

€ 200 / 300

Di forma ovale, racchiusa all’interno di una greca dorata raffigura nuvole incise, al centro all’interno di una riserva lobata presenta due qilong smaltati e dorati che racchiudono la scritta Zhen Bao Mo (珍宝墨); sul retro al centro in mezzo alle nuvole reca la scritta Wei Cheng Wang Jin Sheng Jin Sheng Jian Zhi (微城汪近圣监制).

Provenienza: collezione privata, Toscana.

PIETRA D’INCHIOSTRO INTAGLIATA E DORATA, Cina, XIX / XX secolo

Di forma ovale, racchiusa all’interno di una greca dorata raffigura nuvole incise, al centro all’interno di una riserva lobata presenta due qilong smaltati e dorati che racchiudono la scritta Zhen Bao Mo (珍宝墨); sul retro al centro in mezzo alle nuvole reca la scritta Wei Cheng Wang Jin Sheng Jin Sheng Jian Zhi (微城汪近圣监制).

Provenienza: collezione privata, Toscana.

墨石，中国，十九/二十世纪

61

AN IMPERIAL CARVED AND GILDED INKSTICK,
China, Qing dynasty, Qianlong period (1735-1796)

h cm 3 x l cm 8,3
€ 500 / 700

Of square section, it is magnificently carved with two gilded five-clawed dragons chasing each other among the clouds, with archaistic carved motifs on each side; the base bears the inscription yún xíng yǔ shī, wànguó xiánníng (云行雨施，万国咸宁).

Provenance: private collection, Rome.

Catalog notes:
The carving, decorative motifs, and form are similar to those of jade seals from the Qing court. This is an imperial-use inkstick, created by Wang Weigao in the sixth year of the Qianlong reign (1741), when he was invited to teach ink production at the Imperial Calligraphy Office of the Qing court.

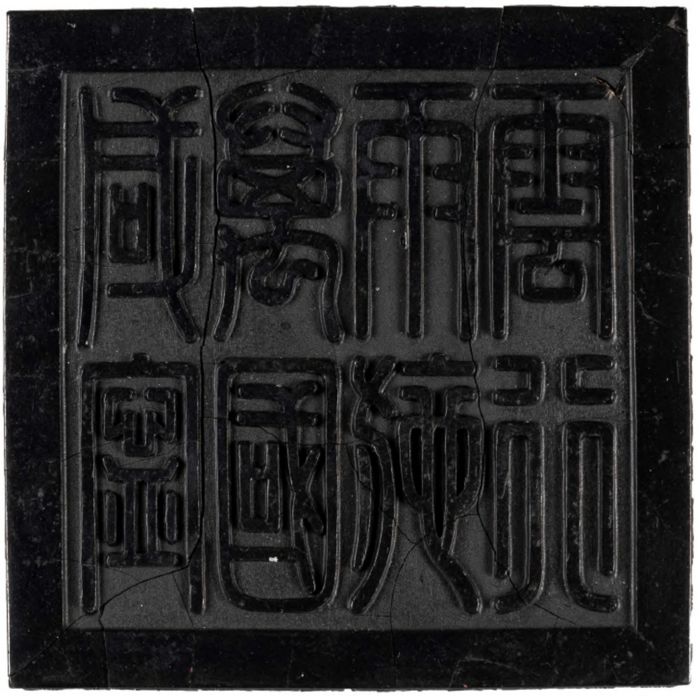
PIETRA D'INCHIOSTRO IMPERIALE INTAGLIATA E DORATA,
Cina, dinastia Qing, periodo Qianlong (1735-1796)

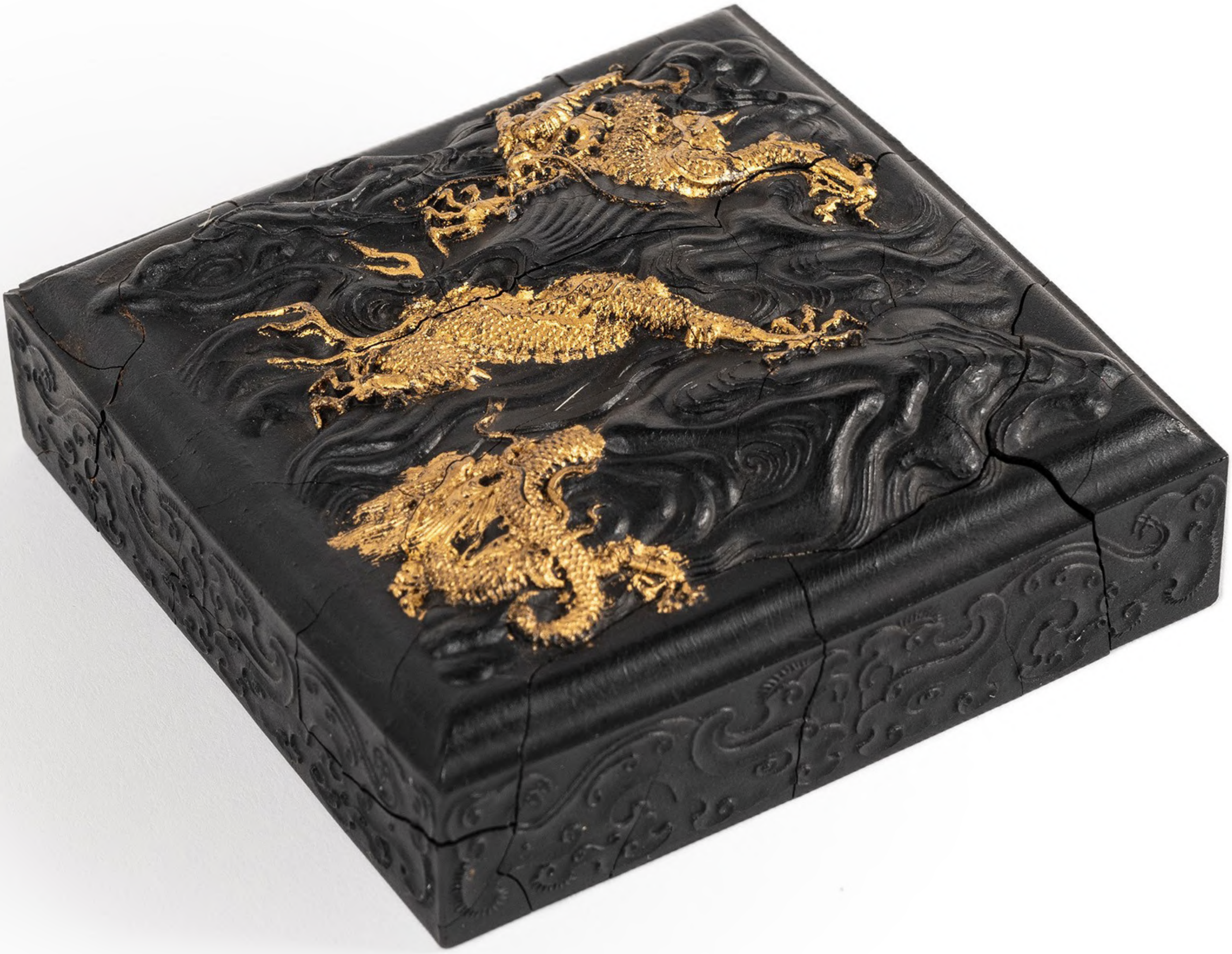
Di sezione quadrata, è magnificamente intagliata con due dragoni dorati a cinque artigli che si rincorrono tra le nuvole, su ogni faccia presenta dei motivi arcaistici intagliati; sul fondo reca l'iscrizione yún xíng yǔ shī, wànguó xiánníng (云行雨施，万国咸宁).

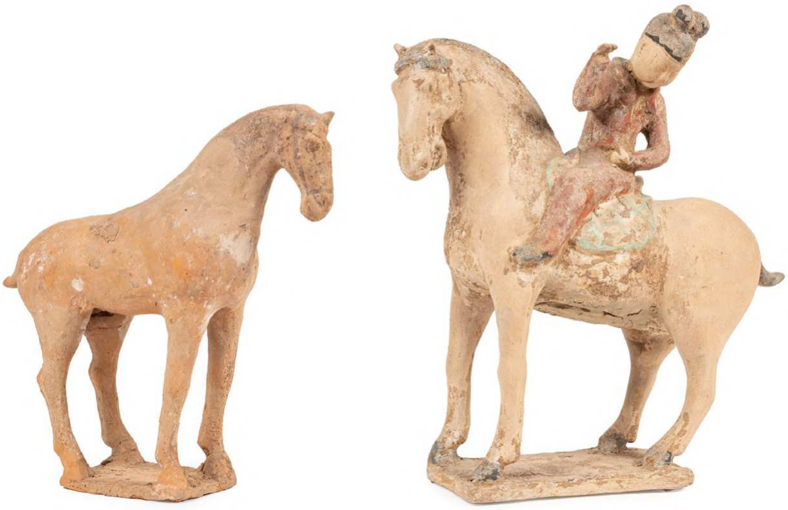
Provenienza: collezione privata, Roma.

Note di catalogo:
L'incisione, i motivi decorativi e la forma sono simili a quelli dei sigilli di giada della corte Qing. Questo è un inchiostro di uso imperiale, realizzato da Wang Weigao nel sesto anno di Qianlong (1741), quando fu invitato a insegnare la produzione di inchiostro presso l'Ufficio della Calligrafia Imperiale della corte Qing.

双龙玉玺墨，中国，清朝，乾隆时期（1735-1796）







62

TWO TERRACOTTA FIGURES,
China, Tang dynasty (618-907)

h cm 35

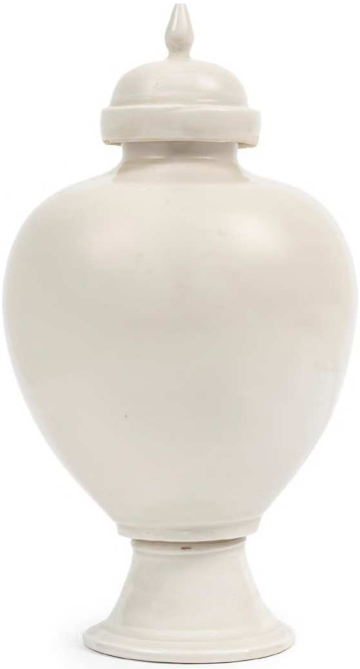
€ 500 / 700

One depicts a polo player on horseback in a turquoise saddle, wearing a red dress; the other is shaped like a horse.

DUE FIGURE IN TERRACOTTA,
Cina, dinastia Tang (618-907)

Una raffigurante un giocatore di polo a cavallo su di una sella turchese che indossa un abito rosso; l'altra a forma di cavallo.

陶马、陶马人物塑像两座，中国，唐



63

A RARE WHITE-GLAZE VASE AND COVER,
China, five dynasties, 10th century or later

h cm 21,3

€ 5.000 / 7.000

The well-potted vase has an inverted pear shape with a narrow, flared foot and a domed cover with a finial, all covered with a creamy ivory-colored glaze.

Provenance: from the collection of Professor Ferdinando Cappelletti, Rome.

VASO BIANCO CON COPERCHIO,
Cina, Cinque dinastie, X secolo o posteriore

Il vaso ben modellato ha una forma a pera rovesciata con piede stretto e svasato e un coperchio a cupola con pomello, tutto ricoperto da una smaltatura color avorio cremoso.

Provenienza: dalla collezione del Professor Ferdinando Cappelletti, Roma.

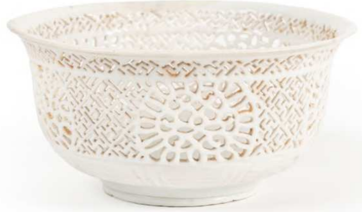
白瓶，中国，五朝，十世纪或之后

64

A RARE DEHUA PIERCED CUP, China, Ming dynasty (1368-1644)

d cm 9,6

€ 800 / 1.200



Decorated with swastika and floral patterns, featuring openwork designs.

Provenance: private collection, Tuscany.

RARA COPPETTA FORATA IN PORCELLANA DEHUA, Cina, dinastia Ming (1368-1644)

Decorata con motivi a svastica e floreali, caratterizzata da disegni a traforo.

Provenienza: collezione privata, Toscana.

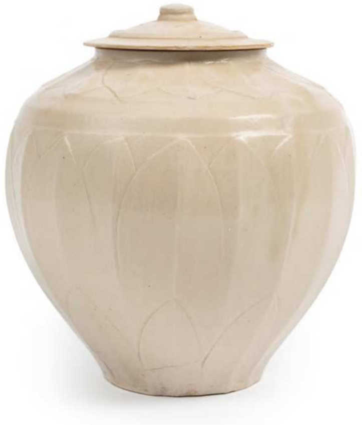
德化玲珑小碗，中国，明朝（1368-1644）

65

A DINGYAO PORCELAIN POTICHE, China, Yuan dynasty or later

h cm 16,5

€ 1.200 / 1.500



Molded with nineteen facets, the body features an incised decoration in the shape of flower petals, and it is entirely covered with an ivory-colored glaze.

Provenance: from the collection of Professor Ferdinando Cappelletti, Rome.

POTICHE IN PORCELLANA DING, Cina, dinastia Yuan o posteriore

Modellato con diciannove facce, sul corpo presenta una decorazione a incisione a forma di petali di fiore, è completamente ricoperto da uno smalto color avorio.

Provenienza: dalla collezione del Professor Ferdinando Cappelletti, Roma.

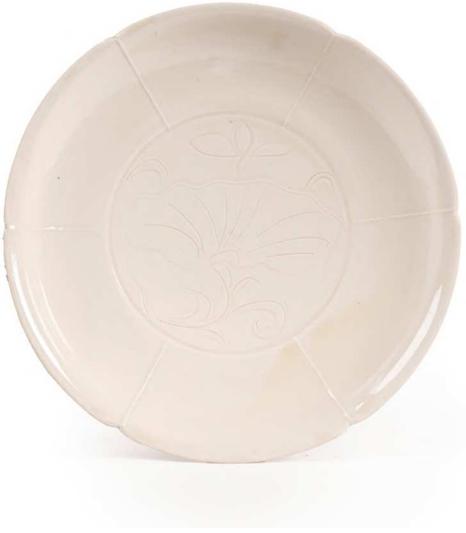
定窑瓷罐，中国，元至明时期

66

A DINGYAO PORCELAIN DISH, China, Ming dynasty or later

d cm 20

€ 1.500 / 2.500



Well-shaped with a six-lobed, petal-edged rim, the center features an incised lotus flower and leaf within a medallion. It is entirely covered with a beautiful ivory-colored glaze, except for the ring foot.

Provenance: from the collection of Professor Ferdinando Cappelletti, Rome.

PIATTO IN PORCELLANA DING, Cina, dinastia Ming o posteriore

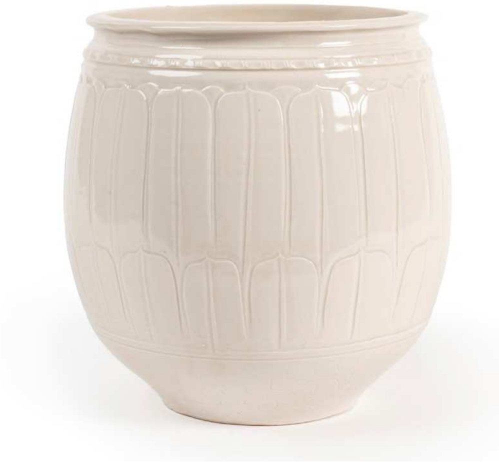
Ben modellato con bordo lobato in sei petali, al centro all'interno di un medaglione è incisa una foglia e un fiore di loto; è completamente ricoperto da un bello smalto color avorio, ad eccezione del piede ad anello.

Provenienza: dalla collezione del Professor Ferdinando Cappelletti, Roma.

定窑瓷盘， 中国，明代或更晚时期

67

A PORCELAIN DING VASE, China, Ming dynasty or later



h cm 18

€ 1.500 / 2.000

Finely incised on the body with petal motifs, it is entirely covered in a light celadon glaze.

Provenance: from the collection of Professor Ferdinando Cappelletti, Rome.

VASO IN PORCELLANA DING, Cina, dinastia Ming o posteriore

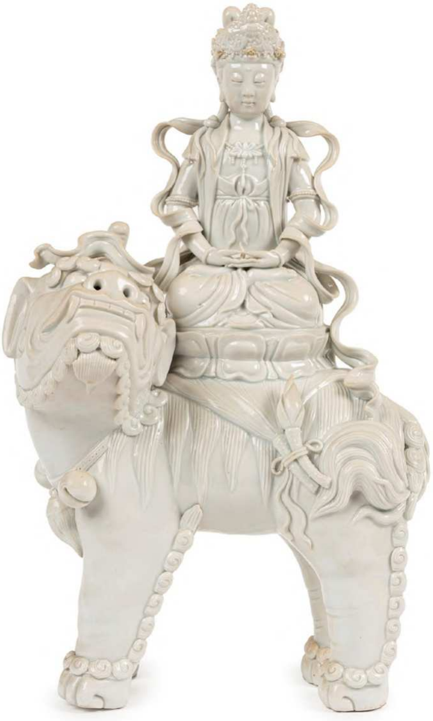
Ben incisa sul corpo con petali, è completamente ricoperta da uno smalto celadon chiaro.

Provenienza: dalla collezione del Professor Ferdinando Cappelletti, Roma.

定窑瓷瓶，中国，明代或更晚时期

68

A DEHUA PORCELAIN FIGURE, China, Qing dynasty (1644-1911)



h cm 41,7

€ 300 / 500

Sitting on a lotus seat, and a flowing ribbon is wrapped around Guanyin's arm, exuding a sense of calm and extreme beauty, the pho dog raising its head carrying the statue on its back.

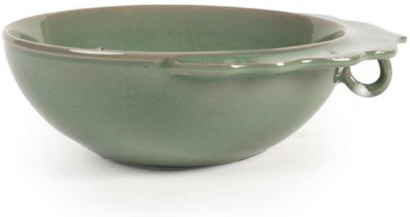
FIGURA IN PORCELLANA DEHUA, Cina, dinastia Qing (1644-1911)

Raffigurante Guanyin seduta su una base a doppio fiore di loto, con un nastro fluente avvolto attorno al suo braccio. Il cane solleva la testa, portando la statua sulla sua schiena.

德化白瓷坐骑麒麟观音像，中国，清朝（1644-1911）

69

A GREEN JUN PORCELAIN HANDLED CUP, China, Ming dynasty or later



d cm 14,2

€ 2.000 / 3.000

The cup is well-shaped, with rounded sides rising from a flat base. It is entirely covered with a crackled green-celadon glaze, except for the three marks left by the supports on the bottom.

Provenienza: from the collection of Professor Ferdinando Cappelletti, Rome.

COPPA CON MANICO IN PORCELLANA JUN VERDE, Cina, dinastia Ming o posteriore

La coppa è ben modellata, con lati arrotondati che si alzano da una base piatta. È interamente ricoperta da una smaltatura verde-celadon screziata, ad eccezione dei tre segni lasciati dai supporti sul fondo.

Provenienza: dalla collezione del Professor Ferdinando Cappelletti, Roma.

绿釉钧瓷带柄杯，中国，明代或更晚时期

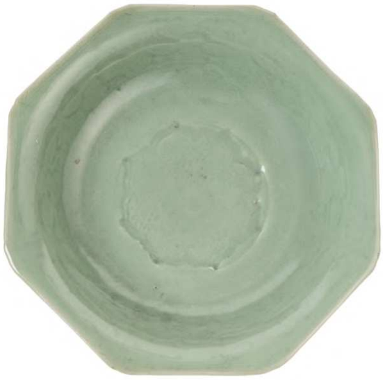
70

A LONGQUAN CELADON PORCELAIN PLATE, China, Yuan - Ming period

d cm 23

€ 400 / 600

In octagonal shape, with decorative engraved patterns.



PIATTO IN PORCELLANA CELADON, Cina, periodo Yuan - Ming

Di forma ottagonale, con motivi decorativi incisi.

青瓷盘，中国，元/明

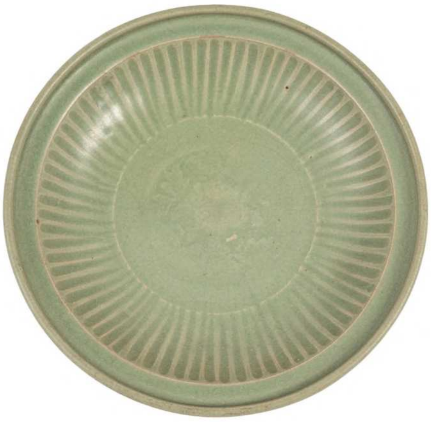
71

A LONGQUAN CELADON PORCELAIN PLATE, China, Yuan - Ming period

d cm 31,7

€ 600 / 800

Decorated with incised petal patterns and a flower in the centre.



PIATTO IN PORCELLANA CELADON, Cina, periodo Yuan - Ming

Decorato con motivi incisi a forma di petali e un fiore al centro.

青瓷盘，中国，元/明

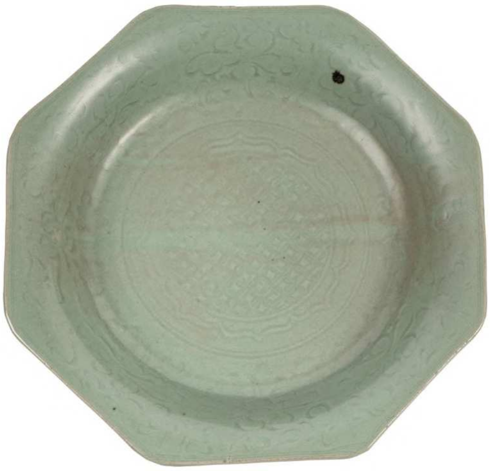
72

A LARGE LONGQUAN CELADON PORCELAIN PLATE, China, Yuan - Ming period

d cm 37

€ 800 / 1.000

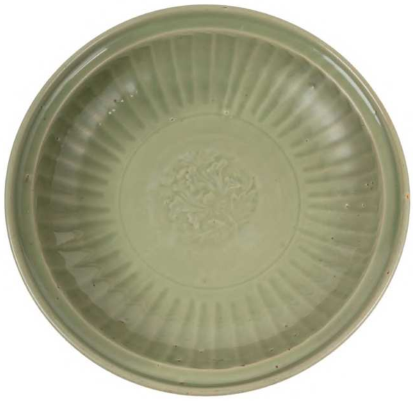
In octagonal shape, with decorative engraved patterns.



GRANDE PIATTO OTTAGONALE IN PORCELLANA CELADON, Cina, periodo Yuan - Ming

Di forma ottagonale, con motivi decorativi incisi.

青瓷盘，中国，元/明



73

A LARGE LONGQUAN CELADON PORCELAIN PLATE, China, Yuan - Ming period

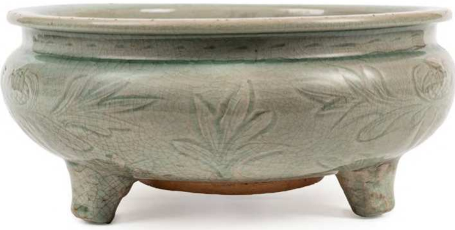
d cm 37,1
€ 800 / 1.000

Decorated with incised petal patterns and a flower in the centre.

GRANDE PIATTO IN PORCELLANA CELADON, Cina, periodo Yuan - Ming

Decorato con motivi incisi a forma di petali e un fiore al centro.

青瓷盘，中国，元/明



74

A CELADON PORCELAIN TRIPOD CENSER, China, Ming dynasty (1368-1644)

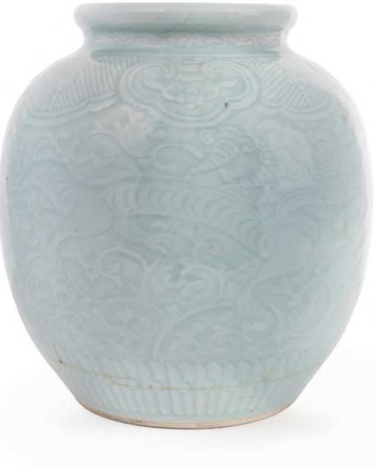
d cm 29,3
€ 800 / 1.200

Decorated with engraved floral patterns.

BRUCIA INCENSO IN PORCELLANA CELADON, Cina, dinastia Ming (1368-1644)

Decorato con motivi floreali incisi.

青瓷三足炉，中国，明



75

A CELADON-GLAZED TAIBAI PORCELAIN JAR, China, Qing dynasty, 19th century

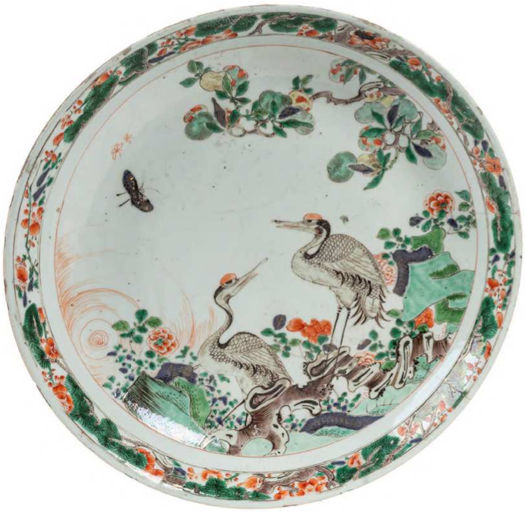
h cm 23,3
€ 400 / 600

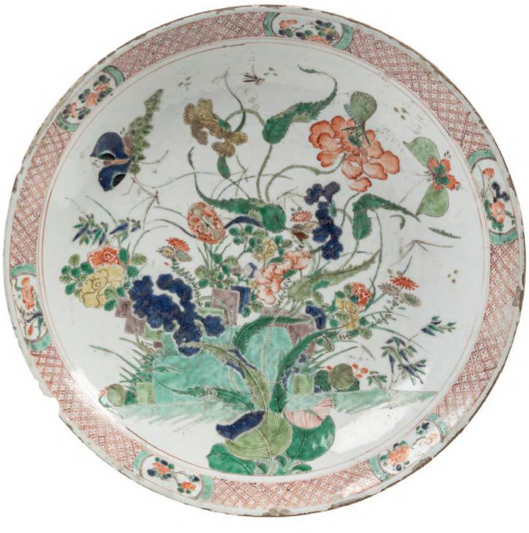
Carved with archiaistic kui dragons with scroll patterns, the foot bordered with a border of upright lappets, applied overall with a thick glaze of a rich olive-green tone pooling in the recesses to highlight the carving, the base presents a Six-Character Da Qing Yong Zheng Nian Zhi apocryphal mark in underglaze blue.

VASO IN PORCELLANA CELADON, Cina, dinastia Qing, XIX secolo

Itagliato con draghi kui archeologici e motivi a spirale, il piede è bordato da una fascia di lobi verticali. L’intera superficie è ricoperta da uno smalto spesso di tonalità verde oliva, che si raccoglie nelle cavità per evidenziare l’incisione. La base presenta un marchio apocrifo a sei caratteri ‘Da Qing Yong Zheng Nian Zhi’ in blu sotto coperta.

粉青釉龙纹太白罐，中国，清朝，十九世纪





76

TWO LARGE FAMILLE VERTE PORCELAIN DISHES, China, Qing dynasty, Kangxi period (1661-1722)

d cm 35

€ 1.800 / 2.200

One finely depicted at the centre with crane patterns, the rim features pines and flowers, at the centre of the base, encircled by a double-ring foot, an underglaze blue mark in the shape of a lingzhi within a double circle. The other finely depicted at the centre with floral patterns, at the centre of the base, encircled by a double-ring foot, an underglaze blue mark in the shape of a leaf within a double circle.

DUE GRANDI PIATTI IN PORCELLANA FAMIGLIA VERDE, Cina, dinastia Qing, periodo Kangxi (1661-1722)

Uno finemente raffigurato al centro con motivi di gru, il bordo presenta pini e fiori. Al centro della base, circondato da un piede a doppio anello, presenta un marchio in blu sotto coperta a forma di lingzhi all'interno di un doppio cerchio.
L'altro finemente raffigurato al centro con motivi floreali. Al centro della base, circondato da un piede a doppio anello, presenta un marchio in blu sotto coperta a forma di foglia all'interno di un doppio cerchio.

五彩仙鹤纹大盘，五彩花卉纹大盘，中国，清康熙时期（1661-1722）

77

A LARGE FAMILLE VERTE FLORAL PATTERN DISH, China, Qing dynasty, Kangxi period (1661-1722)

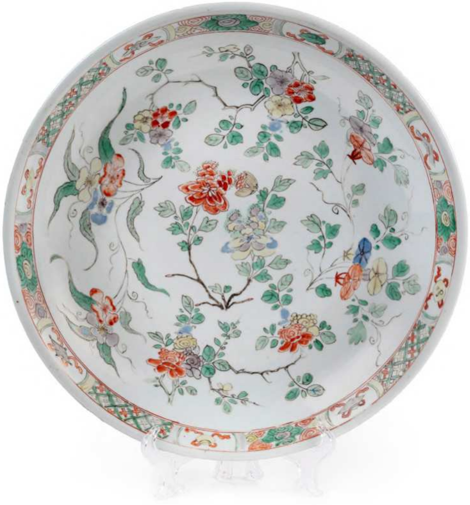
d cm 34,5

€ 800 / 1.200

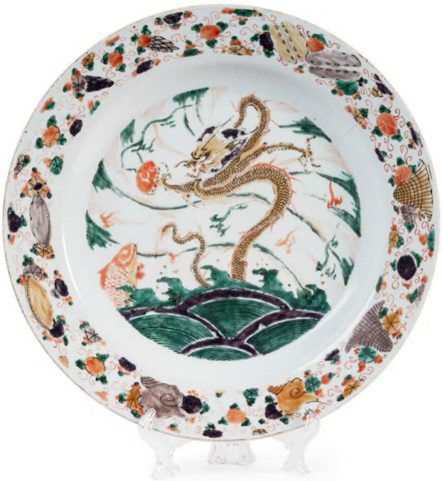
Finely depicted at the centre with floral patterns, the rim features Buddhist symbols, at the centre of the base, encircled by a double-ring foot, an underglaze blue mark in the shape of a lingzhi within a double circle.

GRANDE PIATTO IN PORCELLANA FAMIGLIA VERDE, Cina, dinastia Qing, periodo Kangxi (1661-1722)

Finemente dipinto al centro con motivi floreali, il bordo presenta simboli buddisti. Al centro della base, circondato da un piede a doppio anello, è presente un marchio sotto coperta blu a forma di lingzhi all'interno di un doppio cerchio.



五彩花卉纹大盘，中国，清朝，康熙时期（1661-1722）



78

A LARGE FAMILLE VERTE DRAGON PATTERN DISH,
China, Qing dynasty, Kangxi period (1661-1722)

d cm 35,5

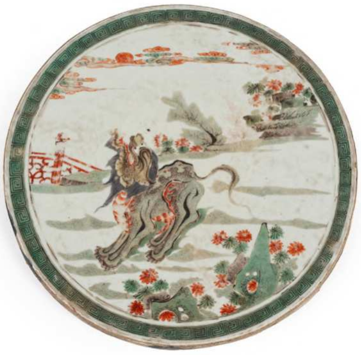
€ 1.500 / 2.500

Finely depicted a carp and a dragon amidst surging waves at the centre, suggesting the moment just after the carp has leaped over the Dragon Gate. In the centre of the base is the six-character apocryphal mark 'Da Ming Xuan De Nian Zhi" in a double underglaze blue circle.

GRANDE PIATTO IN PORCELLANA FAMIGLIA VERDE,
Cina, dinastia Qing, periodo Kangxi (1661-1722)

Finemente raffigurati al centro un carpa e un drago tra onde impetuose. Al centro della base si trova il marchio apocrifo a sei caratteri 'Da Ming Xuan De Nian Zhi' in un doppio cerchio in blu sotto coperta.

大明宣德年制款五彩鱼化龙图大盘，中国，清朝，康熙时期（1661-1722）



79

A FAMILLE VERTE PORCELAIN PLAQUE,
China, Qing dynasty, Kangxi period (1661-1722)

d cm 28,9

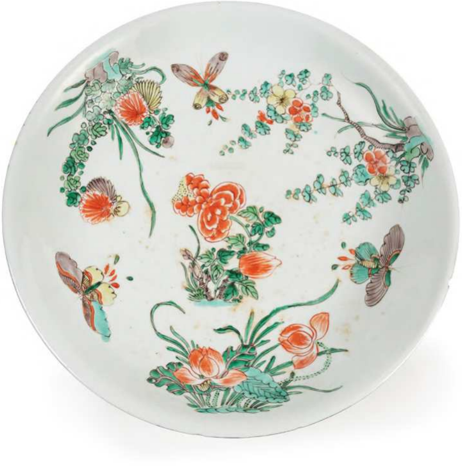
€ 1.000 / 1.200

The plaque is depicted a Qilin in a garden in the center, the rim is decorated with 'Hui' motifs.

PLACCA IN PORCELLANA FAMIGLIA VERDE,
Cina, dinastia Qing, periodo Kangxi (1661-1722)

La placca raffigura un Qilin in un giardino al centro, mentre il bordo è decorato con motivi 'Hui'.

五彩麒麟图瓷板，中国，清康熙时期（1661-1722）



80

A FAMILLE VERTE PORCELAIN CHARGER,
China, Qing dynasty, Kangxi period (1661-1722)

d cm 38,5

€ 300 / 500

Decorated at the center with peonies, chrysanthemums, lotus flowers, plum blossoms, and butterflies; on the back, it features two stylized branches, and at the center of the base, it bears a mark in the shape of a lingzhi.

Provenance: private collection, Tuscany.

GRANDE PIATTO IN PORCELLANA FAMIGLIA VERDE,
Cina, dinastia Qing, periodo Kangxi (1661-1722)

Decorata al centro con peonie, crisantemi, fiori di loto, fiori di pruno e farfalle; sul retro presenta due ramoscelli stilizzati, al centro della base reca un marchio a forma di lingzhi

Provenienza: collezione privata, Toscana.

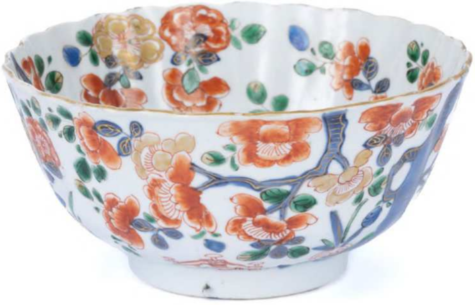
五彩大盘，中国，清朝，康熙时期（1661-1722）

81

A WUCAI PORCELAIN BOWL,
China, Kangxi period (1661-1722)

h cm 8 x d cm 17

€ 250 / 350



With a fine poly-lobed shape, it is well painted with overglaze green, red and gold and underglaze blue with flowers, rocks, trees and lingzhi on the outside and in the centre of the inside with a basket of flowers within a double circle in underglaze blue surrounded by flowers; the base is marked with a double circle in underglaze blue.

CIOTOLA IN PORCELLANA WUCAI,
Cina, periodo Kangxi (1661-1722)

Dalla bella forma poli-lobata, è ben dipinta con smalti color verde, rosso e oro sopra coperta e in blu sotto coperta con fiori, rocce, alberi e lingzhi sull'esterno e al centro dell'interno con un cestino di fiori racchiuso da un doppio cerchio in blu sotto coperta circondato da fiori; la base è marcata con un doppio cerchio in blu sotto coperta.

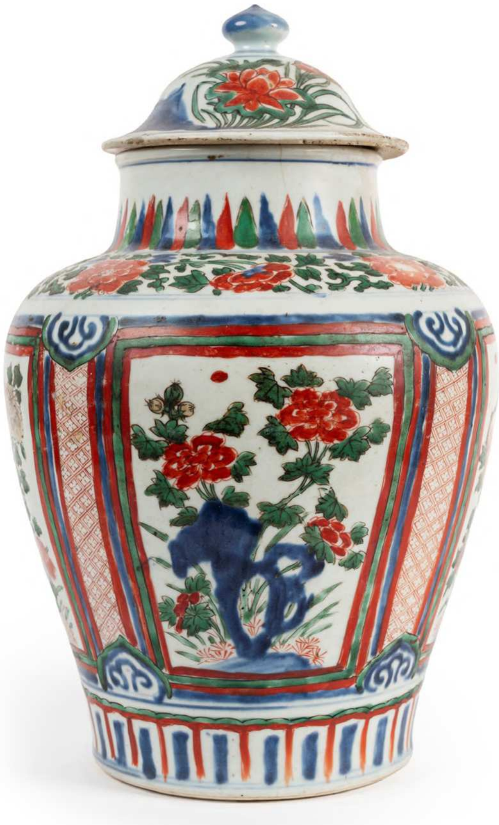
清康熙 花卉纹五彩碗

82

A WUCAI PORCELAIN POTICHE,
China, Transitional period, 17th century

h cm 38

€ 400 / 600



Decorated on the body with panels separated by ruyi, within which are depicted rocks and flowers, while the shoulders feature scrolls of peonies; the lid is decorated with flowers and rocks.

Provenance: private collection, Tuscany.

POTICHE IN PORCELLANA WUCAI,
Cina, periodo di Transizione, XVII secolo

Decorata sul corpo con riquadri intervallati da ruyi all'interno dei quali sono raffigurati rocce e fiori, sulle spalle presenta volute di peonie; il coperchio decorato con fiori e rocce.

Provenienza: collezione privata, Toscana.

五彩罐，中国，转换期 十七世纪

83

A WUCAI BOX AND COVER,
China, Wanli (1572-1620) mark and of the period

d cm 18

€ 3.000 / 5.000

Of circular form, the cover with a central circle panel with birds, flowers and rocks, all framed by a ground of red flowers against green foliage within an underglaze-blue double circle, the sides of the box and cover with colored floral patterns and birds, within underglaze blue reserved panels. Inside the box, it was divided into seven areas, probably served as a palette box. The box and cover with 'Da Ming Wan Li Nian Zhi' in underglaze blue six-character mark within a double circle.

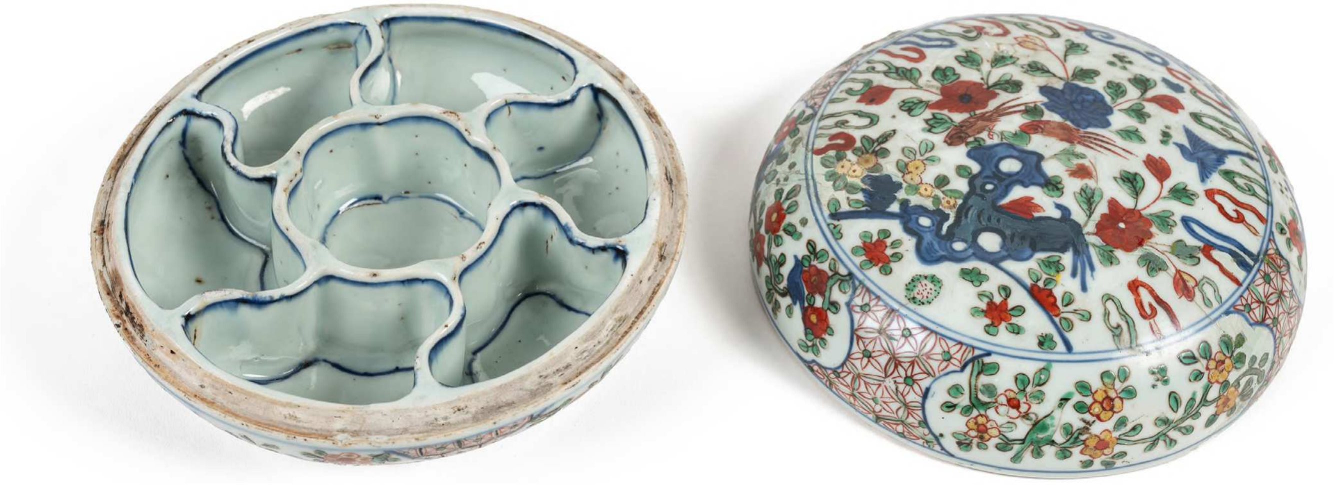
Catalogue notes:
A similar rare wucai circular box and cover was sold from Christie's live auction 6547, IMPORTANT JAPANESE AND CHINESE ART FROM THE MANNO ART MUSEUM, London, 21 June 2001, Lot 83.

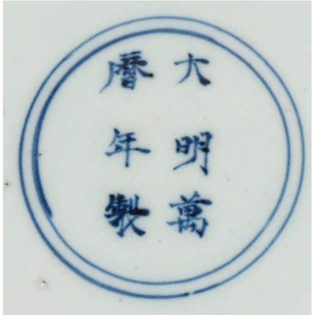
RARA SCATOLA IN PORCELLANA WUCAI,
Cina, marchio e periodo Wanli (1572-1620)

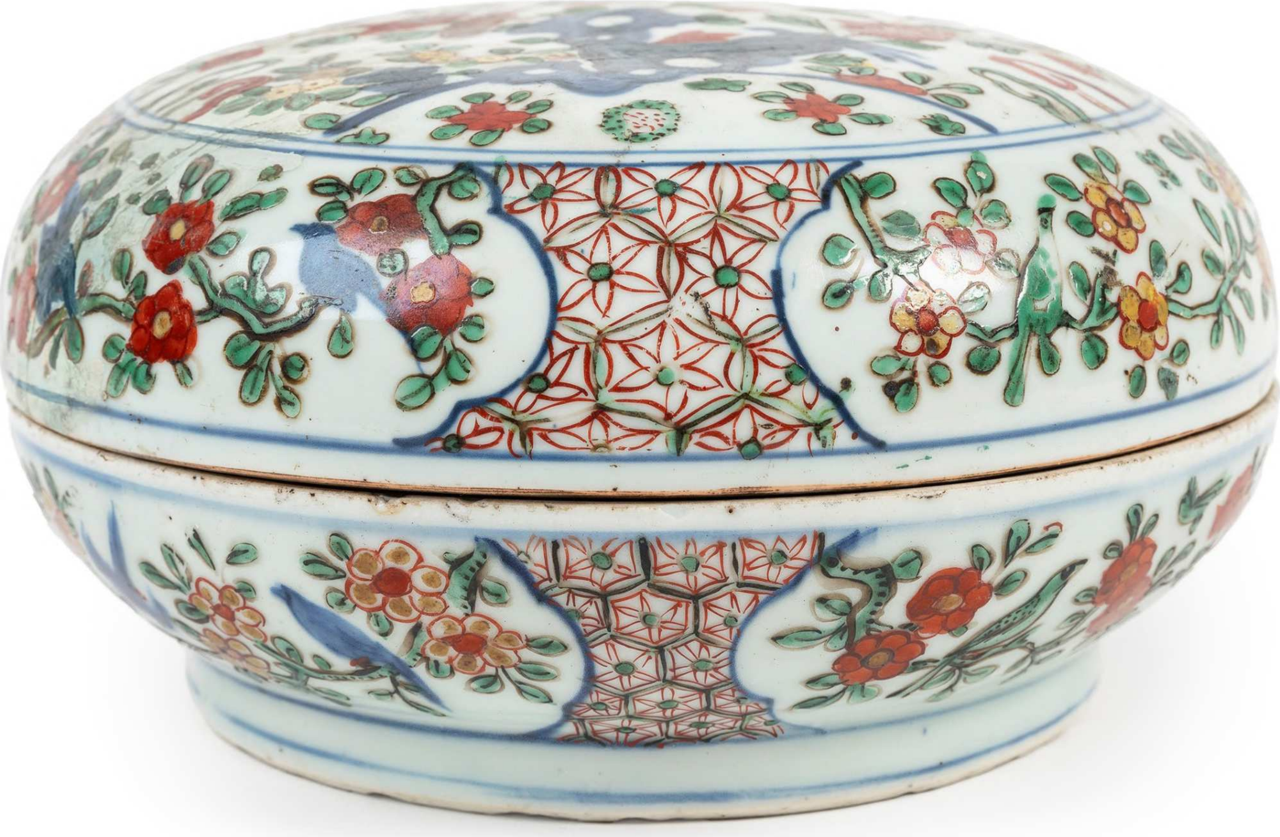
Di forma circolare, il coperchio presenta un pannello centrale con uccelli, fiori e rocce, tutto incorniciato da un fondo di fiori rossi contro il fogliame verde, all'interno di un doppio cerchio sotto smalto blu. I lati della scatola e del coperchio sono decorati con motivi floreali e uccelli colorati, all'interno di pannelli riservati sotto smalto blu. All'interno della scatola, è divisa in sette aree, probabilmente usata come scatola per tavolozza. La scatola e il coperchio riportano il marchio sotto smalto blu 'Da Ming Wan Li Nian Zhi' con sei caratteri all'interno di un doppio cerchio.

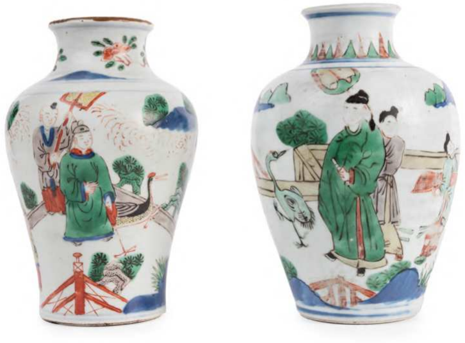
Note del catalogo:
Per una scatola simile si veda: Christie's live auction 6547, IMPORTANT JAPANESE AND CHINESE ART FROM THE MANNO ART MUSEUM, London, 21 June 2001, Lot 83.

五彩花鸟纹盖盒，中国、明朝，万历时期（1572-1620）









84

TWO WUCAI PORCELAIN VASES,
China, Qing dynasty, 19th century

h cm 18

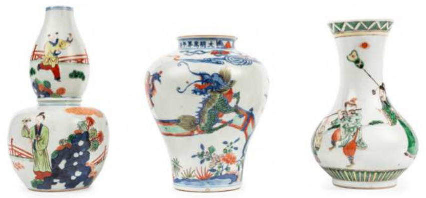
€ 1.500 / 2.000

With a classic shape featuring a flat foot, a tapered body, and a short flared neck, they are decorated with figures in landscapes among trees, birds and rocks; at the center of the base, one of the two bears the apocryphal six-character underglaze blue mark of Emperor Chenghua within a circle.

DUE VASI IN PORCELLANA WUCAI,
Cina, dinastia Qing, XIX secolo

Dalla classica forma dal piede piatto, corpo rastremato e collo corto e svasato, sono decorati con personaggi in paesaggi tra alberi, uccelli e rocce; al centro della base uno dei due reca il marchio apocrifo a sei caratteri in blu sotto coperta dell’Imperatore Chenghua all’interno di un cerchio.

五彩山水人物纹瓶两只，中国，清朝，十九世纪



85

A FAMILLE VERTE AND TWO WUCAI PORCELAIN VASES,
China, 19th / 20th century

h max cm 20,8

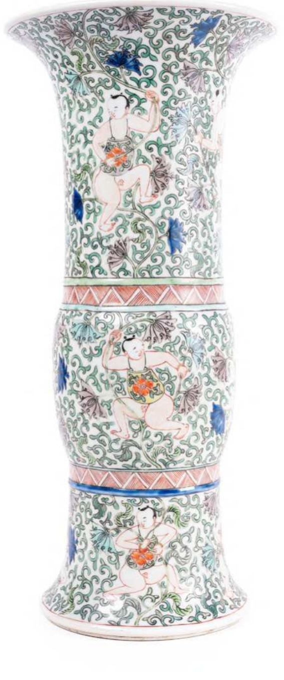
€ 600 / 800

One is in the shape of a double gourd, depicting ladies and children, the base bears ‘Da Ming Cheng Hua Nian Zhi’ underglaze six-character apocryphal mark. One finely depicts figures in a landscape, with an elegant shape. The other presents broad shoulders with a cinched waist shape, decorated dragon and phoenix flying in the cloud, bears ‘Da Ming Wan Li Nian Zhi’ apocryphal six-character mark on the neck.

UN VASO IN PORCELLANA FAMIGLIA VERDE E DUE VASI IN PORCELLANA WUCAI,
Cina, XIX / XX secolo

Uno ha la forma di una zucca, raffigurando donne e bambini, la base riporta il marchio apocrifo a sei caratteri ‘Da Ming Cheng Hua Nian Zhi’ sotto smalto. Un altro dipinge finemente figure in un paesaggio, con una forma elegante. L’altro presenta spalle larghe con una forma a vita stretta, decorato con un drago e una fenice che volano tra le nuvole, e riporta il marchio apocrifo a sei caratteri ‘Da Ming Wan Li Nian Zhi’ sul collo.

五彩瓶三只，中国，十九世纪/二十世纪



86

A LARGE FAMILLE VERTE ‘PRINCES PLAYING WITH LOTUS’ PATTERN VASE,
China, Qing dynasty, late 19th century

h cm 44,8

€ 500 / 700

The gu form with a slender body and a flaring mouth, depicted young princes with lotus patterns surrounding by scroll flower motifs in famille verte enamels.

VASO IN PORCELLANA FAMIGLIA VERDE,
Cina, dinastia Qing, fine XIX secolo

Di forma gu con corpo slanciato e bocca svasata, decorato con giovani principi e motivi di loto circondati da motivi a volute floreali in stile famille verte.

五彩太子玩莲纹花觚， 中国，清朝，十九世纪末

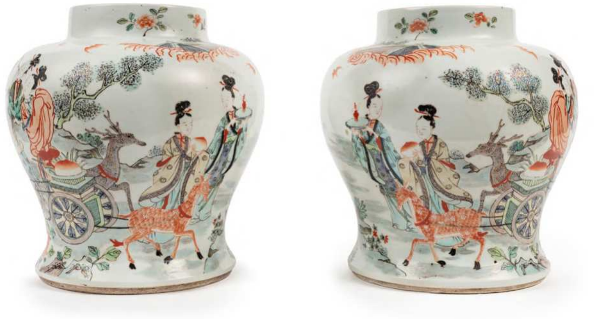
87

A PAIR OF FAMILLE VERTE JAR, China, late 19th / early 20th century

h cm 22,4

€ 1.200 / 1.500

Vividly depicting the scene of Ma Gu Xian Shou, in Famille Verte, bats, and clouds are in iron red, the jar presents broad shoulders with a cinched waist shape, the base bears an underglaze blue double circle.



COPPIA DI VASI IN PORCELLANA FAMIGLIA VERDE, Cina, fine XIX / inizio XX secolo

Raffigura vividamente la scena di Ma Gu Xian Shou in smalti famiglia verde, con pipistrelli e nuvole in rosso ferro. Il vaso presenta spalle larghe con una forma a vita stretta, e la base riporta un doppio cerchio in blu sottocoperta.

五彩麻姑献寿罐一对，中国，19世纪末/20世纪初

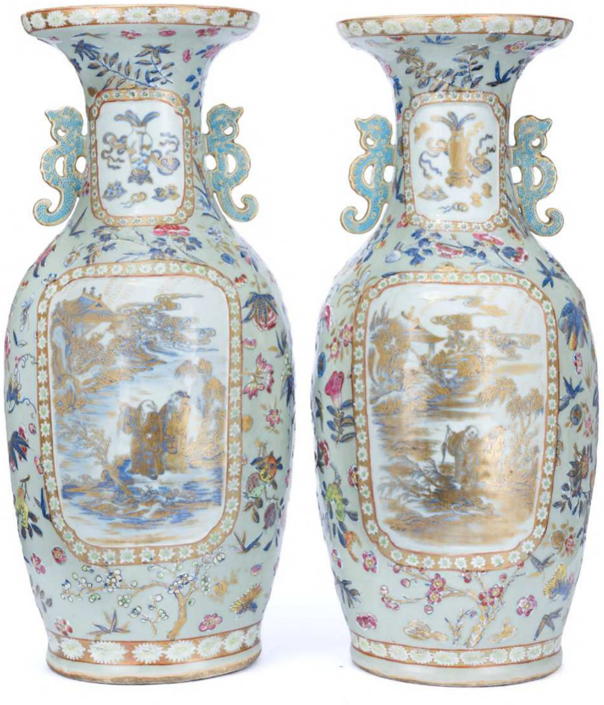
88

A PAIR OF CANTON PORCELAIN VASES, China, Qing dynasty, early 19th century

h cm 59,5

€ 2.800 / 3.800

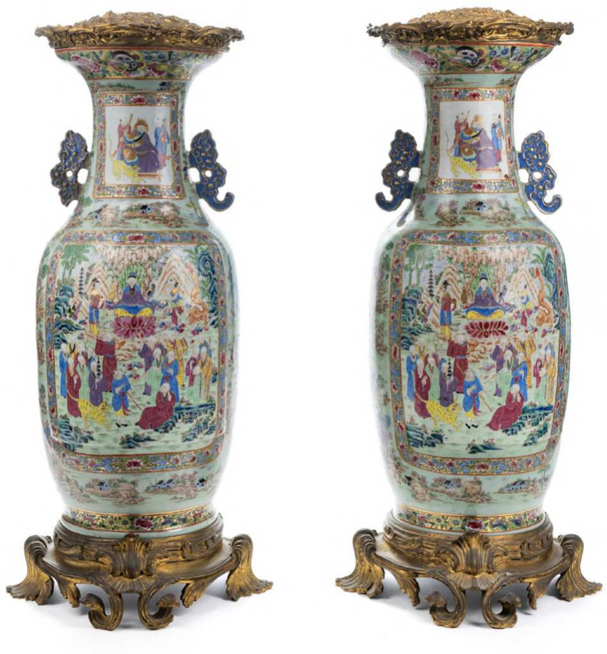
With two blue underglaze qilong-shaped handles on the sides, they are finely decorated in relief on céladon ground with polychrome overglaze enamels flowers and fruits and underglaze blue leaves with gilding; on the body, there are two quadrilobed reserves within which there are scenes of male and female characters in gardens in underglaze blue and gilded; on the neck, there are two reserves painted with flowers; inside the rim, there are flowers in the classic 'rose medallion' style.



COPPIA DI GRANDI VASI CANTON IN PORCELLANA, Cina, dinastia Qing, inizio XIX secolo

Dalla forma a colonna di balaustra con ai lati due anse in blu sotto coperta a forma di qilong stilizzati, sono ben decorati a rilievo su fondo céladon con fiori e frutti in smalti policromi sopra coperta e foglie in blu sotto coperta con dorature; sul corpo sono presenti due riserve quadrilobate all'interno delle quali sono presenti scene di personaggi maschili e femminili in giardini in blu sotto coperta e dorati; sul collo si trovano due riserve dipinte con fiori; all'interno del bordo si trovano fiori nel classico stile "rose medallion".

一对广彩花瓶, 清 ,十九世纪初



89

A RARE PAIR OF PORCELAIN CANTON VASES, China, Qing dynasty, first half 19th century

h tot cm 76

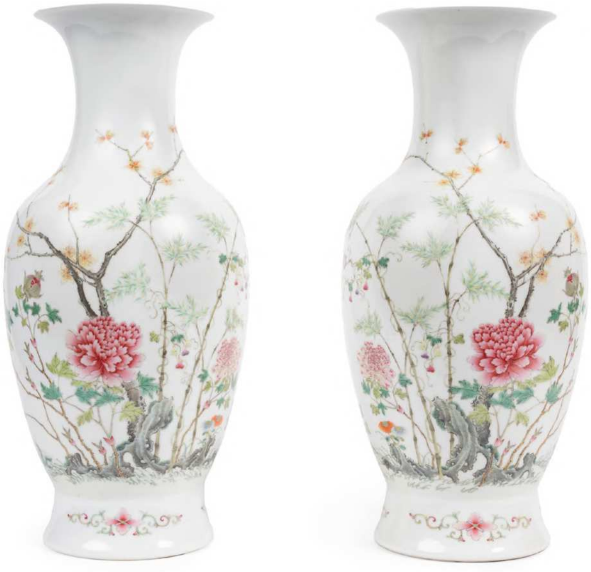
€ 2.500 / 3.500

With two qilong-shaped handles on the sides, they are finely painted with polychrome overglaze enamels on the body on a celadon background featuring lakeside landscapes with boats amidst mountains, houses, and trees. At the center of the body, they respectively feature two reserves depicting Buddhist scenes; on the neck, they respectively have two rectangular reserves containing figures and animals. They are mounted with European gilt bronze bases and lids.

RARA COPPIA DI GRANDI VASI CANTON IN PORCELLANA, Cina, dinastia Qing, prima metà XIX secolo

A forma di colonna di balaustra con ai lati due anse a forma di qilong, sono ben dipinti con smalti policromi sul corpo su un fondo céladon con paesaggi lacustri con imbarcazioni tra montagne, case e alberi; al centro del corpo presentano rispettivamente due riserve all'interno delle quali sono raffigurate scene buddiste, sul collo presentano rispettivamente due riserve rettangolari con all'interno personaggi e animali; sono montati con basi e coperchi in bronzo dorato europeo.

螭龙耳广彩花瓶一对, 清, 19世纪上半叶
装饰有欧洲镀金黄铜底座和盖子，罕见的佛教故事题材纹饰



90

A PAIR OF FAMILLE ROSE PORCELAIN VASES, China, Republic Period (1912-1949)

h cm 40

€ 1.000 / 1.200

The classical baluster column shape is beautifully painted on the body with various flowers, on the base, it bears the apocryphal six-character Da Qing Guang Xu Nian Zhi red mark.

COPPIA DI VASI IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica di Cina (1912-1949)

Dalla classica forma a colonna di balaustro, splendidamente dipinto sul corpo con vari fiori. Alla base, presenta il marchio apocrifo rosso a sei caratteri 'Da Qing Guang Xu Nian Zhi'.

粉彩花卉瓶一对，中国，中华民国（1912-1949）

91

A FAMILLE ROSE PORCELAIN VASE, China, Qing Dynasty, late 19th century

h cm 57

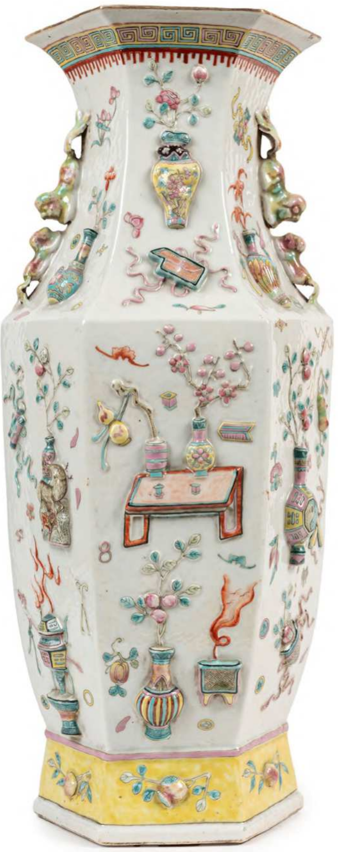
€ 800 / 1.200

In the form of a baluster column with a hexagonal section, each side is finely decorated in relief with ancient objects; the handles are shaped as lions.

VASO IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, XIX secolo

Di forma a colonna di balaustro a sezione esagonale, è ben decorato su ogni faccia a rilievo con oggetti antichi; i manici a forma di leoni.

粉彩堆雕博古纹六棱双耳瓶，中国，清朝，十九世纪



92

A FAMILLE ROSE VASE WITH JU REN TANG ZHI MARK, China, Republic Period (1912-1949)

h cm 29,2

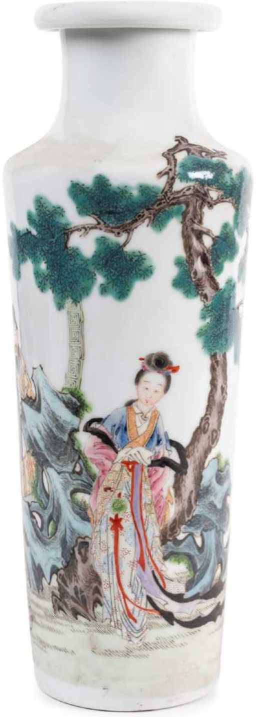
€ 500 / 700

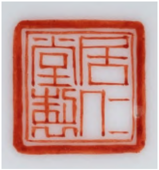
Well painted figures in the garden, a rabbit is pounding medicine. The base bears Ju Ren Tang Zhi Four-character mark.

VASO IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica di Cina (1912-1949)

Ben dipinto con figure nel giardino, un coniglio sta pestando la medicina. La base presenta il marchio a quattro caratteri 'Ju Ren Tang Zhi'.

粉彩居仁堂製款人物瓶，中国，民国时期（1912-1949）
“居仁堂制”瓷器，是1916年袁世凯称帝后，派郭葆昌在景德镇督烧了一批以水彩和粉彩为主的“御用”瓷器，其工艺水准达到清官窑的水平





93

A LARGE FAMILLE ROSE PORCELAIN VASE, TIANQIUPING, China, Qing dynasty, 19th century

h cm 52

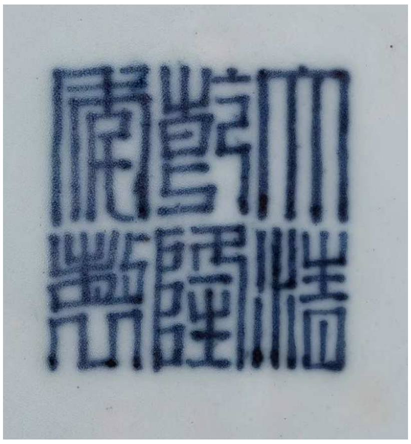
€ 4.000 / 6.000

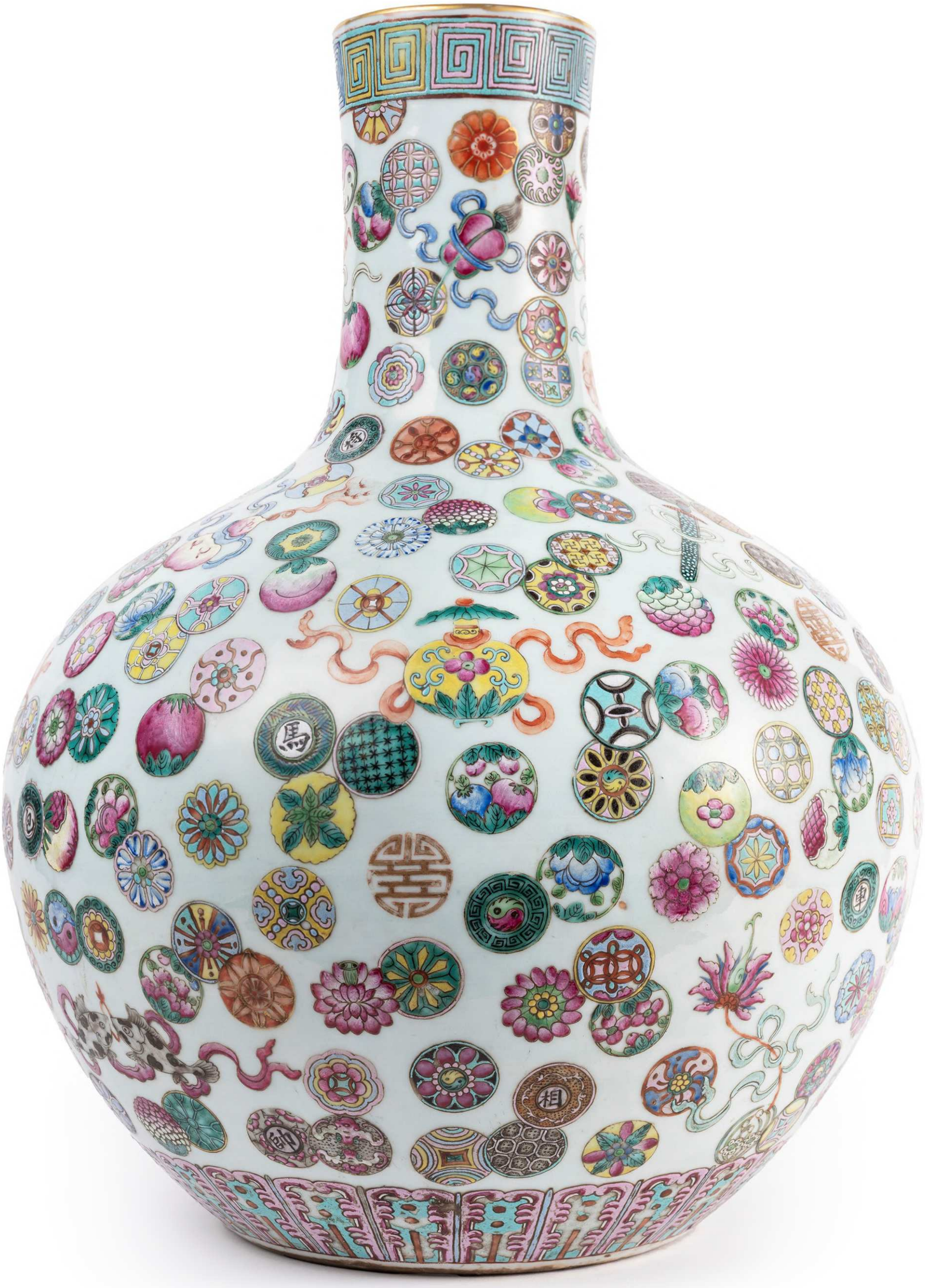
It is richly decorated all over with bajixiang and medallions featuring fruits and floral motifs, enclosed between a band on the rim of the neck and stylized petals at the foot; at the center of the base, it bears the apocryphal six-character mark of Emperor Qianlong in underglaze blue. It rests on its wooden stand.

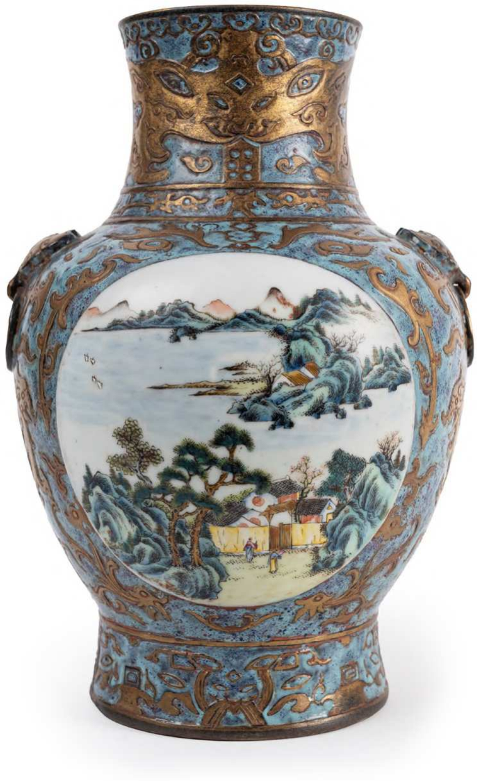
GRANDE VASO IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, XIX secolo

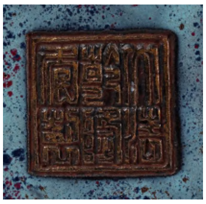
Dall’imponente forma tianqiuping, è ben decorato su tutto il corpo con bajixiang e medaglioni con frutti e motivi floreali, racchiusi tra una greva sul bordo del collo e petalil stilizzati sul piede; al centro della base reca il marchio apocrifo a sei caratteri dell’Imperatore Qianlong in blu sotto coperta. Poggia sulla sua base in legno.

粉彩皮球花八宝纹天球瓶，中国，清朝，十九世纪









94

A ROBIN EGG FAMILLE ROSE PORCELAIN VASE, China, Republic Period (1912-1949)

h cm 34,6

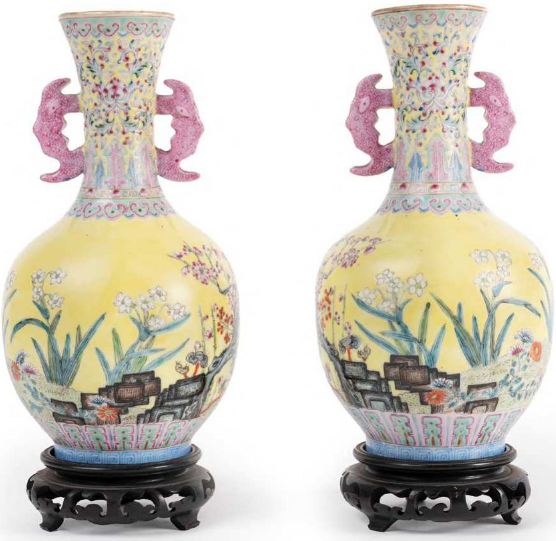
€ 1.000 / 1.500

Modeled on a broad foot with a sinuously curved body that widens at the shoulders, decorated with two golden taotie-shaped ears, it is covered with robin egg glaze. The piece is relief-decorated with taotie, and at the center of the body are two reserves featuring landscape scenes. The base bears an apocryphal six-character seal mark of Emperor Qianlong.

VASO IN PORCELLANA ROBIN EGG E FAMIGLIA ROSA, Cina, Repubblica di Cina (1912-1949)

Modellato su un ampio piede con un corpo sinuoso che si allarga sulle spalle, decorato con due orecchie dorate a forma di taotie, è ricoperto con uno smalto robin egg. Decorato a rilievo con taotie, al centro del corpo presenta due riserve decorate con paesaggi. Sulla base, è presente un marchio impresso apocrifo sigillare a sei caratteri dell'Imperatore Qianlong.

粉彩炉钧釉开光山水双耳瓶，中国，中华民国（1912-1949）



95

A PAIR OF FAMILLE ROSE PORCELAIN VASES, China, Republic Period (1912-1949)

h cm 23

€ 600 / 1.000

Each painted a continuous scene with floral and rock patterns, all reserved on a yellow ground above a band of blue key fret at the base and around the neck. The bottom of the neck presents ruyi-head borders outlined in pink and blue enamels and decorated with scrolling lotus, and dragon-shaped ears with pink enamels. On the bases they bear the Jiaqing six characters apocryphal seal mark in iron red. Together with two wood stands.

COPPIA DI VASI IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica di Cina (1912-1949)

Ognuno dipinto con una scena continua di motivi floreali e rocce su uno sfondo giallo con una fascia di motivo a greca blu alla base e intorno al collo. La base del collo presenta fasce a testa di ruyi delineati in smalti rosa e blu, decorati con fiori di loto a spirale, e orecchie a forma di drago con smalti rosa. Sulla base recano il marchio apocrifo sigillare a sei caratteri dell'Imperatore Jiaqing in rosso. Completo di due basi in legno.

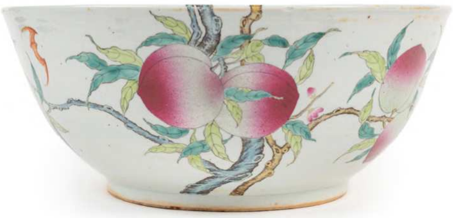
粉彩黄地花卉螭龙耳瓶一对，中国，中华民国（1912-1949）

96

A LARGE FAMILLE ROSE ‘NINE PEACHES’ PORCELAIN BOWL, China, 19th / 20th century

d cm 40 x h cm 16

€ 2.600 / 3.200



Decorated both inside and outside with the classic motif of nine peaches among branches, leaves, flowers, and three bats.

GRANDE CIOTOLA IN PORCELLANA FAMIGLIA ROSA, Cina, XIX / XX secolo

Decorata all’interno e all’esterno col classico motivo delle nove pesche tra rami, foglie e fiori e tre pipistrelli.

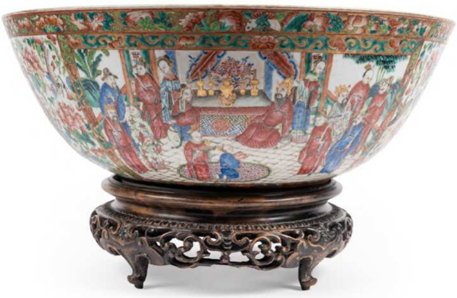
粉彩寿桃大碗，中国，十九世纪/二十世纪

97

A LARGE CANTONESE PORCELAIN PUNCH BOWL, China, Qing dynasty, 19th century

d cm 45,3

€ 800 / 1.200



Painted and decorated with vignettes of figures in gardens, seated and in discussion between smaller panels, on gilt and floral cross hatched grounds, the foot and rim with gilded floral and leave motifs, the interior decorated with lappets of flowers and leaves, with a central panel of figures in garden landscapes, in floral frames.

GRANDE CIOTOLA IN PORCELLANA, Cina, dinastia Qing, XIX secolo

Dipinta e decorata con vignette di figure in giardini, sedute e in discussione, intervallate da pannelli più piccoli con uccelli, su fondi dorati e floreali a griglia. Il piede e il bordo sono decorati con motivi floreali e di foglie dorati, mentre l’interno è decorato con festoni di fiori e foglie, con un pannello centrale di figure in paesaggi, racchiuso in cornici floreali.

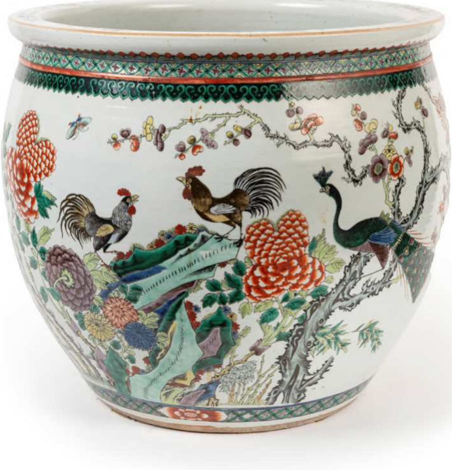
粉彩广彩郭子仪拜寿图潘趣大碗配木座，中国，清朝，十九世纪
郭子仪多子，多福，多寿。所以郭子仪成了中国人的一个理想的榜样，故艺术品中常有郭子仪拜寿图表现吉祥的希望。

98

A FAMILLE VERTE PORCELAIN JARDINIERE, China, late 19th / early 20th century

d cm 46,5 x h cm 41

€ 500 / 700

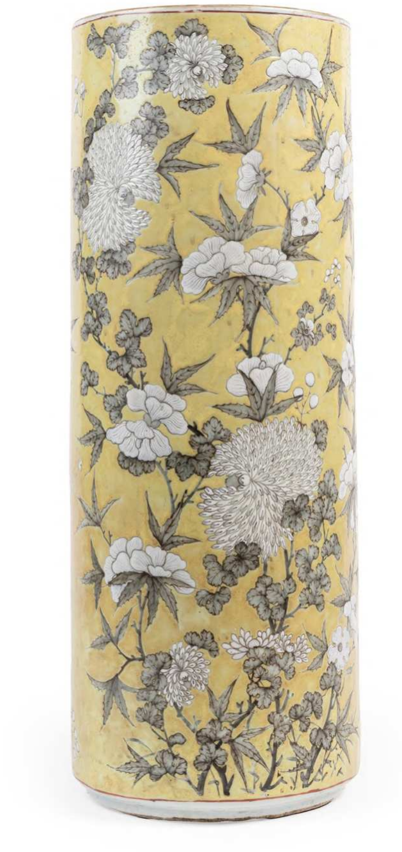


Well-painted phoenixes and roosters on the rocks with peonies and floral patterns in between, the rim is decorated with ruyi and wan motifs with babao patterns on the top. Together with a wood stand.

JARDINIERE IN PORCELLANA FAMIGLIA VERDE, Cina, fine XIX / inizio XX secolo

Ben dipinti fenici e galli su rocce, con peonie e motivi floreali tra di loro. Il bordo è decorato con motivi ruyi e wan, con motivi babao sulla parte superiore. Fornito con una base in legno.

五彩花卉纹大缸, 中国，十九世纪末至二十世纪初



99

A LARGE YELLOW- GROUND FAMILLE ROSE 'DAYAZHAI' STYLE UMBRELLA STAND, China, late 19th / early 20th century

h cm 64,3

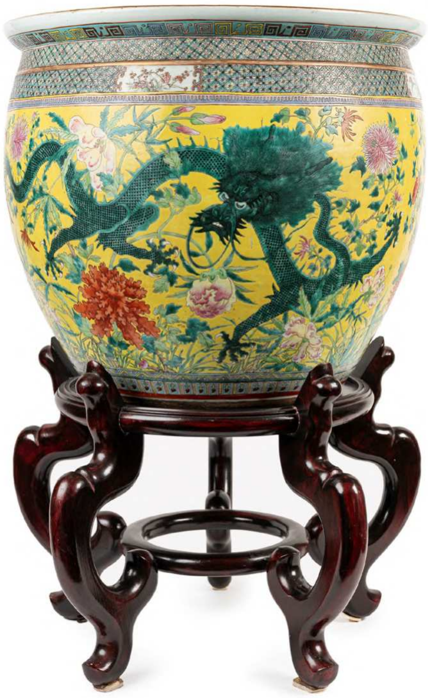
€ 500 / 700

Painted around the exterior in varying tones of gray with leafy branches of peony, and chrysanthemum against a thick yellow-enameled ground, presents Dayazhai style.

PORTAOMBRELLI IN PORCELLANA, Cina, fine XIX / inizio XX secolo

Dipinto attorno all'esterno in diverse tonalità di grigio con rami fogliosi di peonia e crisantemo su uno spesso fondo smaltato giallo, presenta lo stile Dayazhai.

黄地粉彩花卉纹伞筒，中国，19世纪末/20世纪初



100

A LARGE FAMILLE ROSE PORCELAIN FISH-BOWL, China, Qing dynasty, late 19th century

d cm 52

€ 1.000 / 1.500

Well painted on the exterior with two dragons chasing each other among flowers on a yellow background; the interior features goldfish.

GRANDE VASCA PER PESCI IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, fine XIX secolo

Ben dipinto all'esterno su fondo giallo con due draghi che si rincorrono tra i fiori, all'interno presenta pesci rossi.

粉彩大缸，中国，清 十九世纪

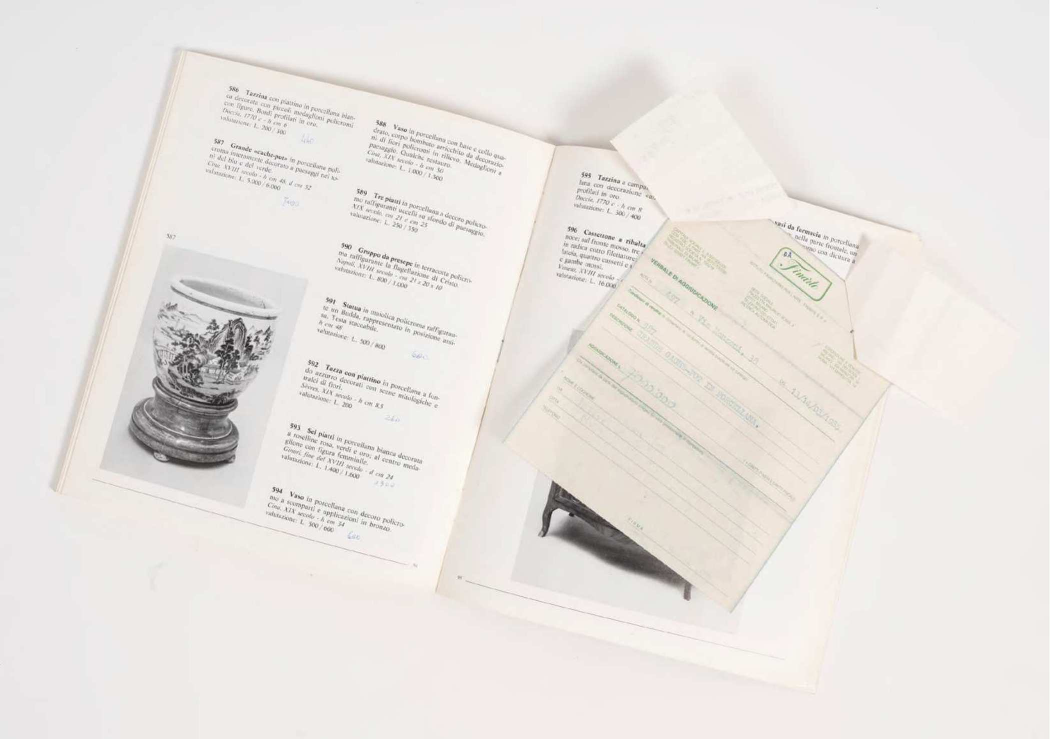
101

A LARGE FAMILLE ROSE PORCELAIN CACHEPOT, Cina, Qing dynasty, Qianlong period (1735-1796)

h cm 47 x d cm 52,5

€ 30.000 / 40.000

Finely decorated across the entire body without interruption, with vibrant enamels, it depicts a mountainous landscape with buildings among trees and clouds, while figures populate the scene. Under the rim, it features a Greek key pattern.



586 Tazzina con piattino in porcellana bianca decorata con piccoli medaglioni policromi con figure. Bordi profilati in oro.
Doccia, 1770 c - h cm 6
valutazione: L. 200 / 300

460

587 Grande «cache-pot» in porcellana policroma interamente decorato a paesaggi nei toni del blu e del verde.
Cina, XVIII secolo - h cm 48, d cm 52
valutazione: L. 5.000 / 6.000

7000

588 Vaso in porcellana con base e collo quadrato, corpo bombato arricchito da decorazioni di fiori policromi in rilievo. Medaglioni a paesaggio. Qualche restauro.
Cina, XIX secolo - h cm 50
valutazione: L. 1.000 / 1.500

589 Tre piatti in porcellana a decoro policromo raffiguranti uccelli su sfondo di paesaggio.
XIX secolo, cm 21 e cm 25
valutazione: L. 250 / 350

590 Gruppo da presepe in terracotta policroma raffigurante la flagellazione di Cristo.
Napoli, XVIII secolo - cm 21 x 20 x 10
valutazione: L. 800 / 1.000

591 Statua in maiolica policroma raffigurante un Budda, rappresentato in posizione assisa. Testa staccabile.
h cm 48
valutazione: L. 500 / 800

600

592 Tazza con piattino in porcellana a fondo azzurro decorati con scene mitologiche e tralci di fiori.
Sèvres, XIX secolo - h cm 8,5
valutazione: L. 200

260

593 Sei piatti in porcellana bianca decorata a roselline rosa, verdi e oro; al centro medaglione con figura femminile.
Ginori, fine del XVIII secolo - d cm 24
valutazione: L. 1.400 / 1.600

1500

594 Vaso in porcellana con decoro policromo a scomparti e applicazioni in bronzo.
Cina, XIX secolo - h cm 34
valutazione: L. 300 / 600

600

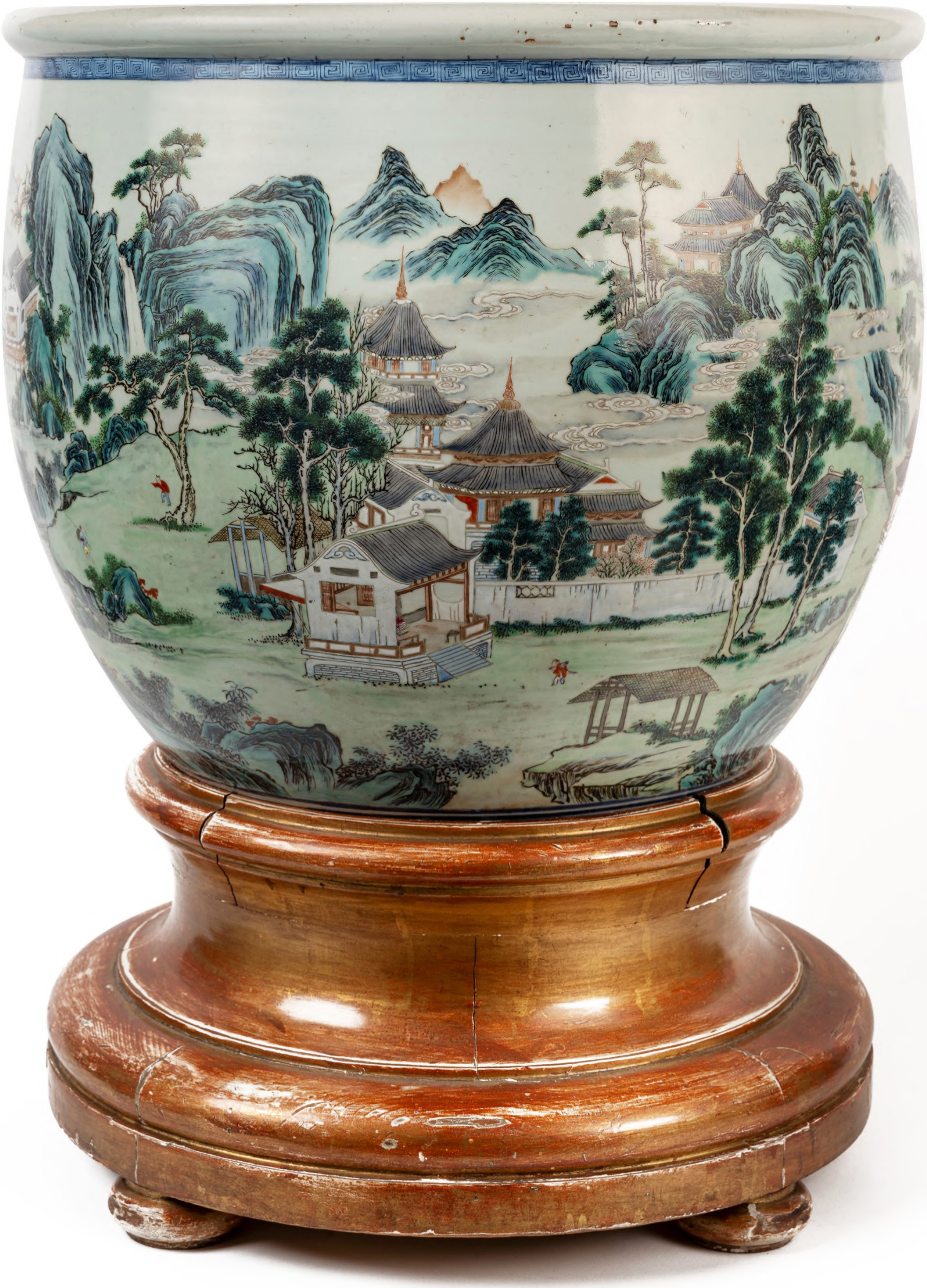
595 Tazzina

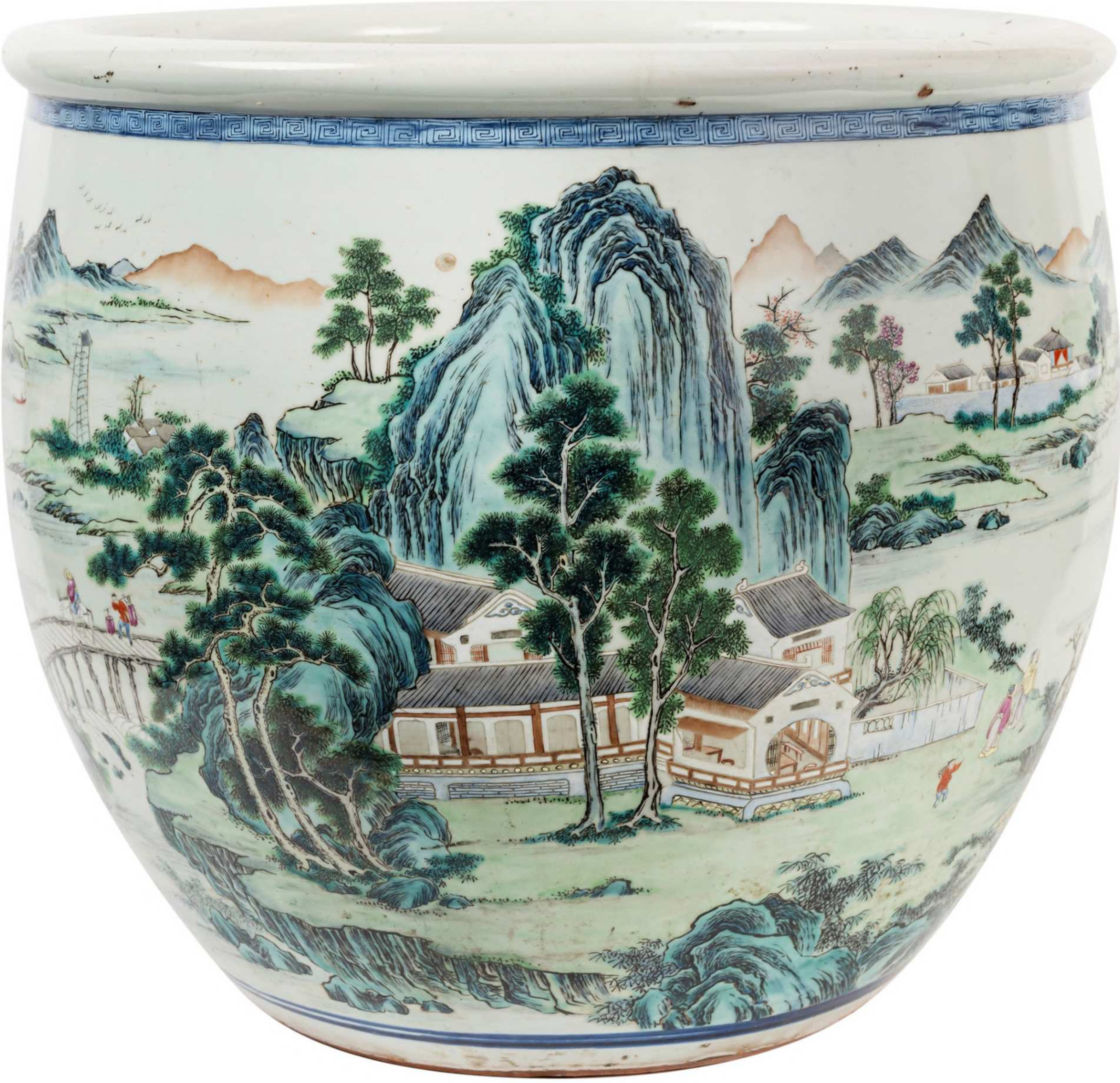
Doccia, 1770 c - h cm 8
valutazione: L. 300 / 400

596 Cassettone a ribalta

VERBALE DI AGGIUDICAZIONE

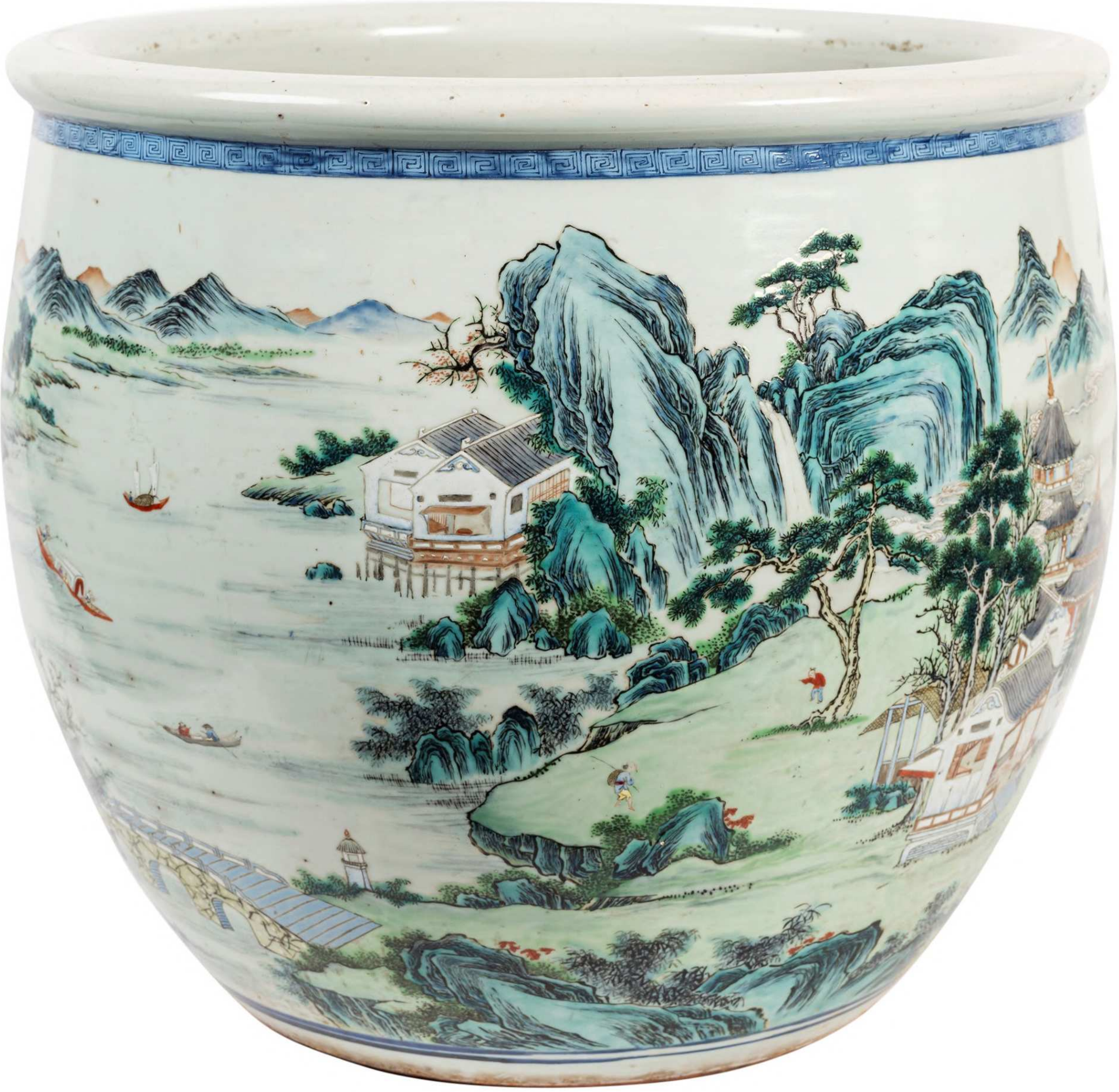
Finarte





GRANDE CACHEPOT IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, periodo Qianlong (1735-1796)

Ben decorata su tutto il corpo senza soluzione di continuità con smalti brillanti, raffigura un paesaggio montuoso edifici tra alberi e nuvole, mentre dei personaggi popolano la scena. Sotto al bordo presenta una greca.



粉彩山水人物卷缸，中国，清朝，乾隆时期（1735-1796）

102

A RARE FAMILLE ROSE BOTTLE PORCELAIN VASE, China, Qing dynasty, Yongzheng period (1723-1735)

h cm 39,5

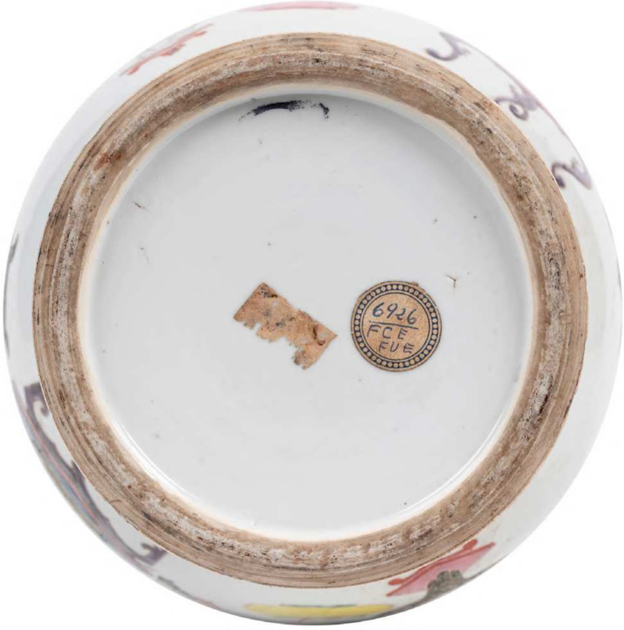
€ 1.900 / 2.500

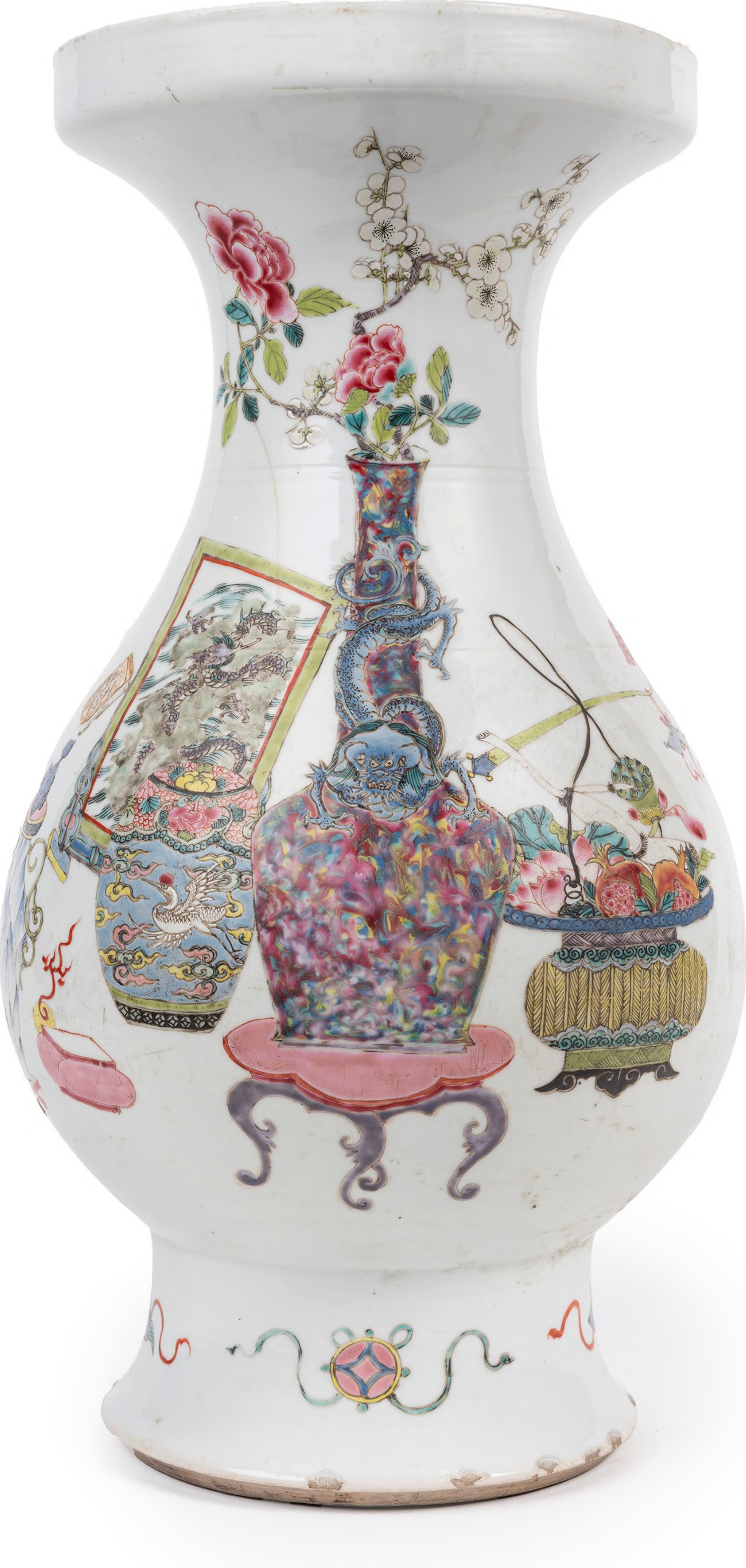
With its beautiful sinuous shape rising from a high flared foot, a droplet body with a flared neck culminating in a raised, straight rim, it is beautifully painted with intense enamels featuring ancient objects such as vases with flowers, fruit, and hands of Buddha, ruyi, tripod incense burners, scrolls, table screens, brush washers, and seats. The raised foot bears Buddhist objects, and at the center of the base, it features a label.

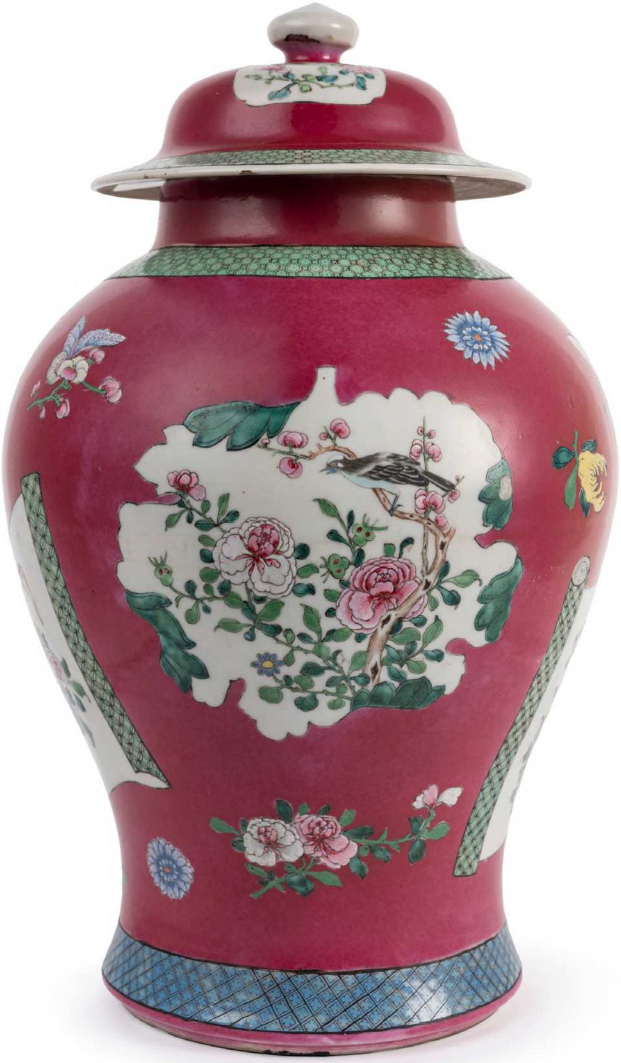
RARO VASO IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, periodo Yongzheng (1723-1735)

Dalla bella forma sinuosa che sorge da un alto piede scampanato, corpo a goccia con collo svasato che culmina in un bordo rialzato e dritto, è ben dipinto con smalti intensi con oggetti antichi quali vasi con fiori, frutta e mani di buddha, ruyi, incensieri tripodi, scroll, screen da tavolo, sciacqua pennelli e sedute. Sul piede rialzato reca degli oggetti buddisti e al centro della base presenta un’etichetta.

粉彩花卉博古图瓶，中国，清朝，雍正时期（1723-1735）







103

A FAMILLE ROSE FLORAL PATTERN POTICHE, China, Qing dynasty, Yongzheng period (1723-1735)

h cm 42

€ 1.000 / 1.500

Jar with cover (once part of a five-piece garniture) with ruby-red as background, two opened calligraphy scrolls depicting floral and butterfly motifs, and floral motifs and birds presented in the reserved panels, green and blue brocade ground decoration are finely painted on the shoulder and the rim of the base. Together with a wood stand.

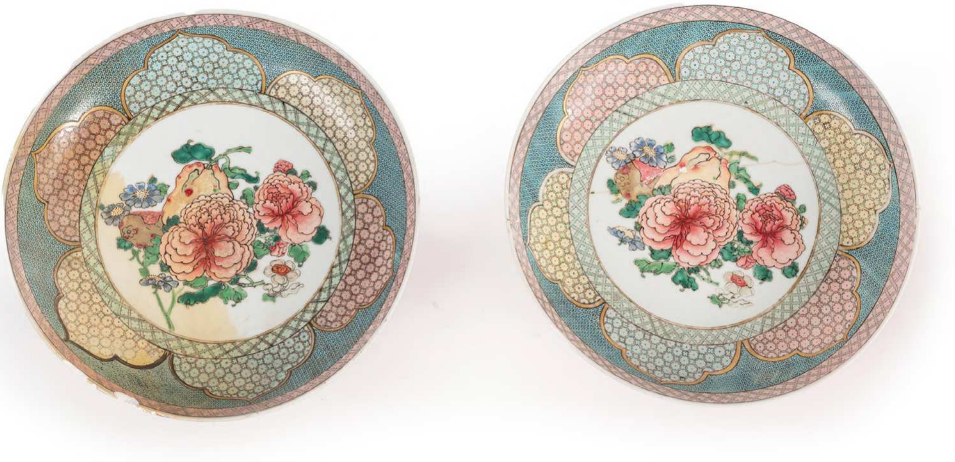
Reference:
Similar jar can be found at Museu Calouste Gulbenkian in Lisbon.

POTICHE IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, periodo Yongzheng (1723-1735)

Vaso con coperchio (una volta parte di una garnitura composta da cinque pezzi) con uno sfondo rosso rubino, due rotoli di calligrafia aperti raffiguranti motivi floreali e farfalle, e motivi floreali e uccelli presentati nei pannelli riservati. Decorazioni a motivo broccato verde e blu sono finemente dipinte sulla spalla e sul bordo della base. Completo di base in legno.

Riferimento:
Un vaso simile può essere trovato presso il Museu Calouste Gulbenkian di Lisbona.

粉彩胭脂红地开窗花卉将军罐，中国，清朝，雍正时期（1723-1735）



104

A PAIR OF RUBY-BACK PORCELAIN PLATES, China, Qing dynasty, Yongzheng period (1723-1735)

d cm 19,8

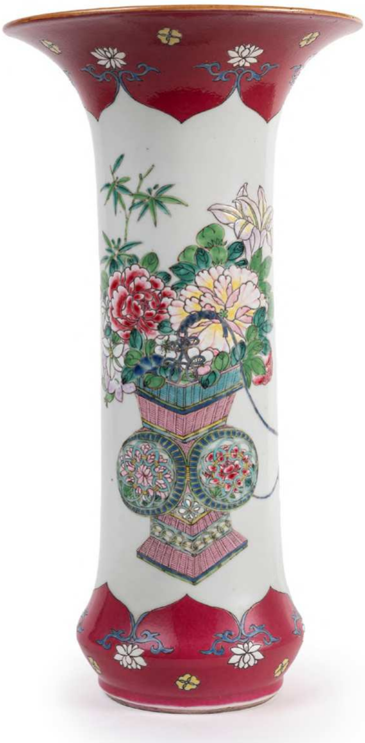
€ 300 / 500

Decorated with Buddha's hand flowers and blooming peonies in the centre, the inner rim is decorated with petal-shaped gilded reserved patterns, with brocade motifs. The two plates are supported by a bronze stand with grape decoration.

COPPIA DI PIATTI IN PORCELLANA 'RUBY-BACK', Cina, dinastia Qing, periodo Yongzheng (1723-1735)

Decorati con fiori di mani di Buddha e peonie in fiore al centro. Il bordo interno è decorato con motivi riservati a forma di petalo dorato, accompagnati da motivi a nido d'ape. I due piatti sono sorretti da una base in bronzo decorata con grappoli d'uva.

胭脂红地广彩盘两只，中国，清朝，雍正时期（1723-1735）



105

A FAMILLE ROSE FLORAL PATTERN VASE, Samson, 19th century

h cm 34,6

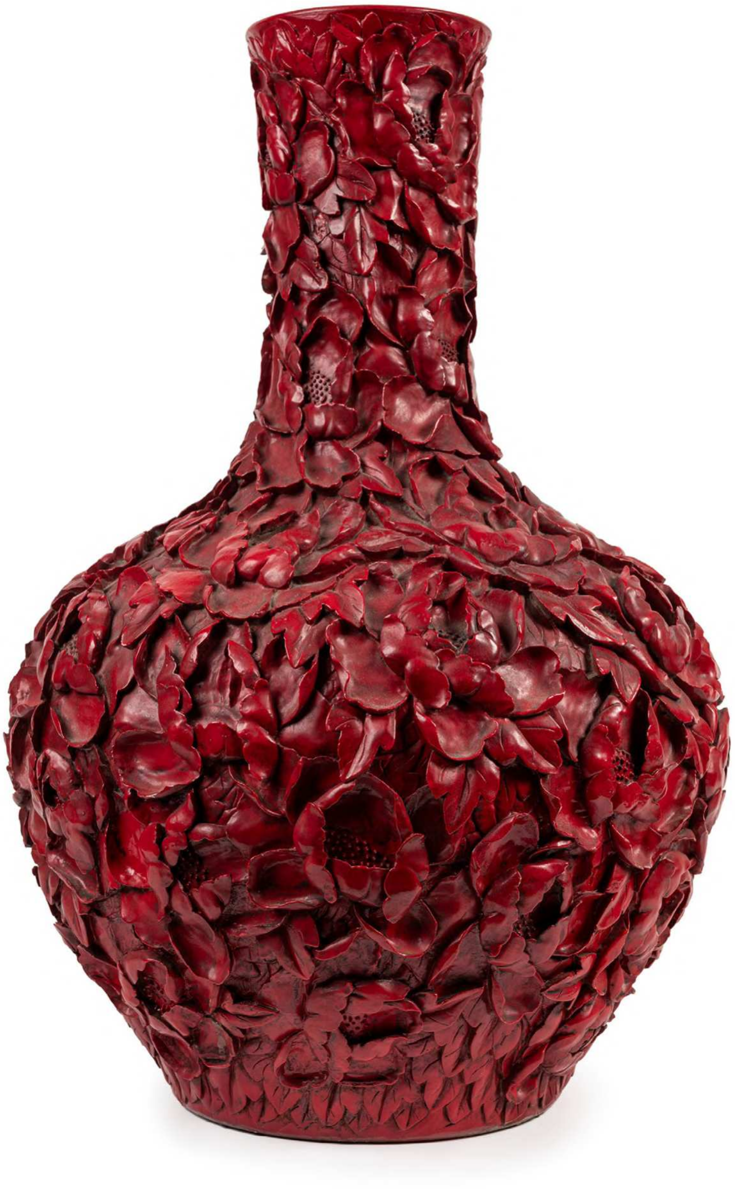
€ 800 / 1.000

Sleeve vase (once part of a five-piece garniture) with ruby-red as background, prosperous flowers played in porcelain vases as decoration in reserved, representing an auspicious meaning.

VASO IN PORCELLANA FAMIGLIA ROSA, Samson, XIX secolo

Vaso (una volta parte di una garnitura composta da cinque pezzi) con uno sfondo rosso rubino, decorato con fiori in vasi di porcellana in riserve lobate, rappresentando un significato di buon auspicio.

胭脂红地花卉花觚



106

A LARGE PORCELAIN VASE, TIANQIUPING, China, late 19th / early 20th century

h cm 62
€ 500 / 700

Finely decorated in relief across the entire body with flowers, it is completely covered in red glaze; on the base is the apocryphal six-character seal mark of Emperor Qianlong.

GRANDE VASO IN PORCELLANA, Cina, fine XIX / inizio XX secolo

Di forma tianqiuping, è ben decorato a rilievo con fiori su tutto il corpo, è completamente ricoperto da uno smalto rosso; sulla base e impresso il marchio apocrifo sigillare a sei caratteri dell’Imperatore Qianlong.

雕瓷仿漆万花天球瓶 ，大清乾隆年製款，中国，19世纪末/20世纪初

107

A CORAL-RED PORCELAIN VASE,
China, late 19th / early 20th century

h cm 35

€ 1.000 / 1.500

Of pseudo-meiping shape, with a sinuous body starting from a flat foot and widening at the shoulders to culminate in a narrow, long tubular neck, it is entirely covered with a thin red glaze.

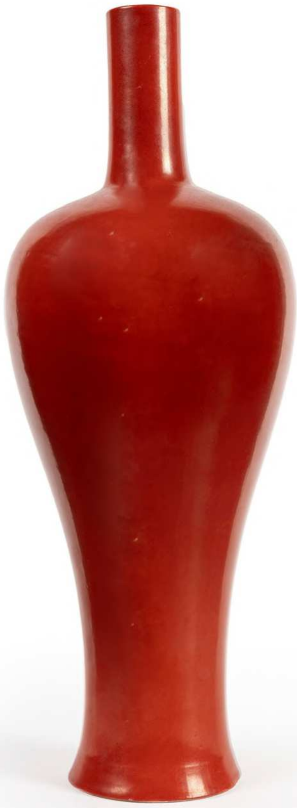
Provenance: private collection, Tuscany.

VASO IN PORCELLANA MONOCROMA,
Cina, fine XIX / inizio XX secolo

Di forma pseudo-meiping, con corpo sinuoso che parte da un piede piatto e si allarga sulle spalle per culminare in un collo tubolare stretto e lungo, è completamente ricoperto da un sottile smalto rosso.

Provenienza: collezione privata, Toscana.

珊瑚红瓶，中国，十九世纪末/二十世纪初



108

A LANGYAO PORCELAIN BOTTLE VASE,
China, 19th / 20th century

h cm 40

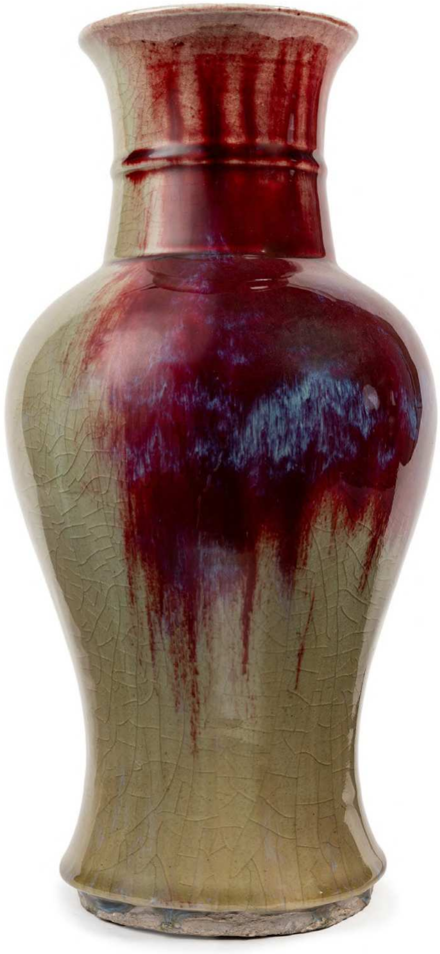
€ 2.600 / 3.600

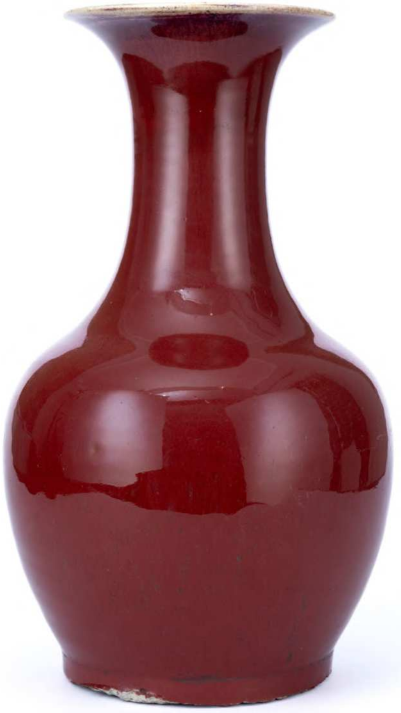
The slender baluster body rising from a spreading foot to a waisted neck and everted mouth, covered in a deep copper-red glaze, milky lavender blue, and celadon colour, it is splendid for its changeable glaze colour, glaze on the interior suffused with a faint crackle as the classical character of Langyao glaze.

VASO IN PORCELLANA MONOCROMA,
Cina, XIX / XX secolo

Il corpo slanciato a forma di balaustro si eleva da una base allargata verso un collo stretto e una bocca rovesciata, ricoperto da una splendida smalto rosso rame, blu lavanda lattiginoso e colore celadon. È straordinario per la sua variabilità cromatica dello smalto, con la superficie interna attraversata da una leggera crepa, caratteristica classica dello smalto Langyao.

郎窑红弦纹观音尊，中国，十九世纪/二十世纪





109

A SANG-DE-BOEUF PORCELAIN VASE, China, Qing dynasty, 19th century

h cm 33

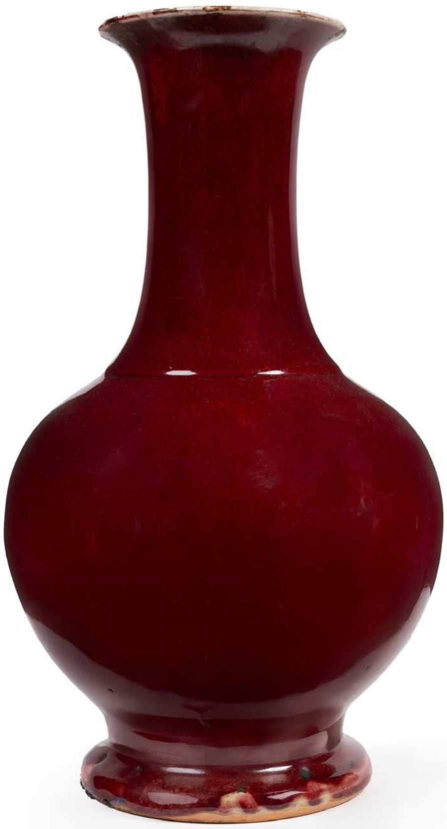
€ 500 / 700

With a globular body, long neck, and flared rim, it is completely covered in red glaze.

VASO IN PORCELLANA SANGUE DI BUE, Cina, dinastia Qing, XIX secolo

Con corpo globulare, collo lungo e bordo svasato, è completamente ricoperto da uno smalto rosso.

清 十九世纪 霁红釉花瓶



110

A MONOCHROME PORCELAIN VASE, China, early 20th century

h cm 34,6

€ 300 / 500

With a classical and elegant shape, completely covered with a beautiful deep red glaze, presents a concave unglazed base with a small glazed circular recess at the centre of the base.

VASO IN PORCELLANA MONOCROMA, Cina, inizio XX secolo

Con una forma classica ed elegante, completamente ricoperto da un bellissimo smalto rosso profondo, presenta una base concava non smaltata con una piccola recessione circolare smaltata al centro della base.

红柚赏瓶一只，中国，20世纪初

111

A CHINESE PORCELAIN AUBERGINE-GLAZED BOTTLE VASE, China, Qing dynasty (1644-1911)

h cm 48

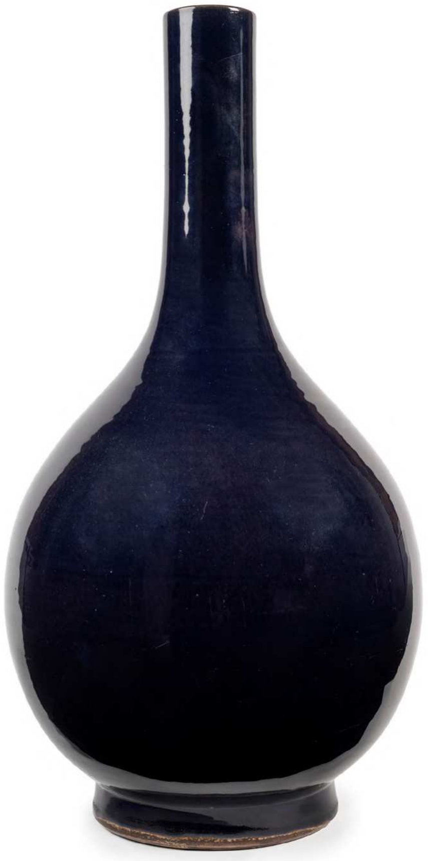
€ 1.000 / 1.500

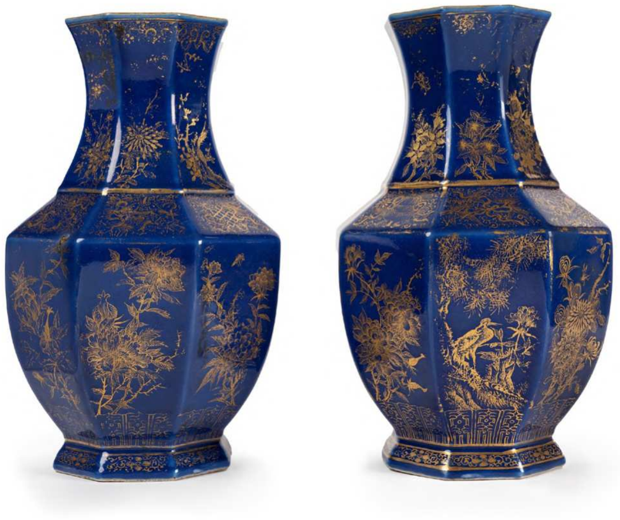
The globular body rises from a low foot and culminates in a tall, cylindrical, and narrow neck; it is entirely covered with a bright aubergine glaze.

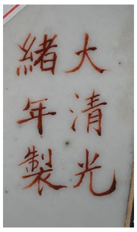
VASO IN PORCELLANA MONOCROMA, Cina, dinastia Qing (1644-1911)

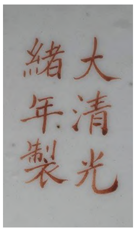
Il corpo globulare sorge da un piede basso e culmina con un collo alto, cilindrico e stretto; è completamente ricoperto da uno smalto melanzana.

茄皮紫釉胆瓶，中国，清朝（1644-1911）









112

A PAIR OF SACRIFICIAL BLUE GILDED OCTAGONAL VASES, China, Guangxu (1875-1908) mark and period

h cm 37,5

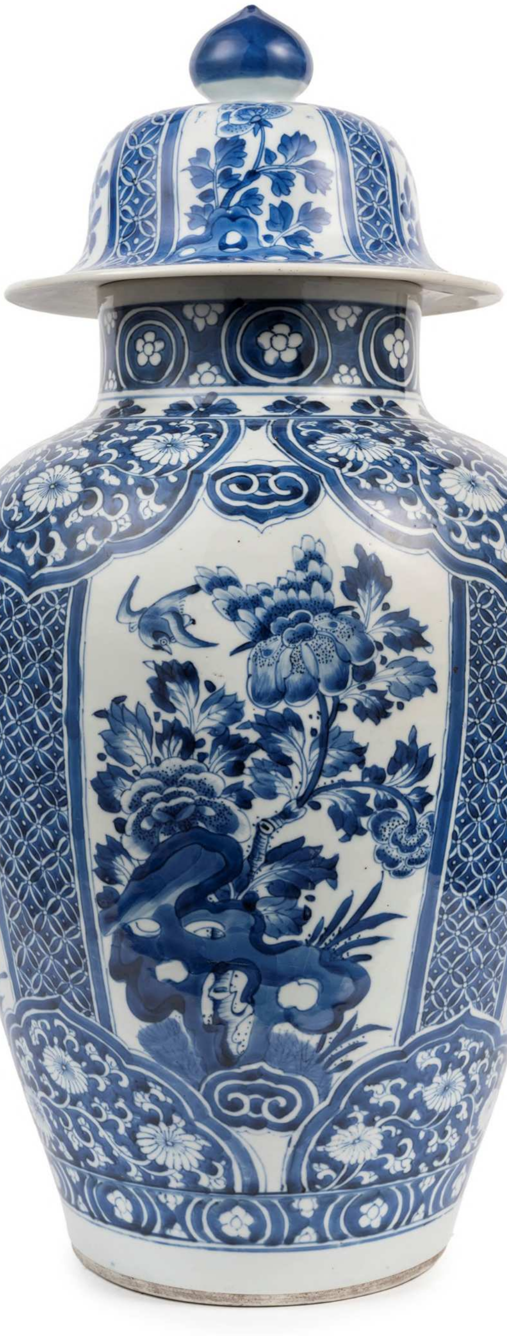
€ 3.000 / 5.000

Finely gilded on each panel with auspicious animal patterns with floral motifs in between on the body, the shoulder presents Ba Bao motifs on each panel, on the neck presents eight different flower patterns. The base bears the iron red Da Qing Guang Xu Nian Zhi Six-character mark.

COPPIA DI VASI IN PORCELLANA A FONDO BLU E ORO, Cina, marchio e periodo Guangxu (1875-1908)

A forma ottagonale, finemente decorati su ogni faccia con motivi di animali augurali dorati e motivi floreali tra di essi sul corpo. La spalla presenta motivi Ba Bao su ciascun pannello, mentre il collo è decorato con otto differenti motivi floreali. La base riporta il marchio rosso ferro a sei caratteri ‘Da Qing Guang Xu Nian Zhi’.

霁蓝描金瑞兽花鸟纹八方赏瓶一对，大清光绪年制款 中国，清朝（1875-1908）



113

A LARGE BLUE AND WHITE PORCELAIN POTICHE, China, Qing dynasty, Kangxi period (1661-1722)

h cm 60

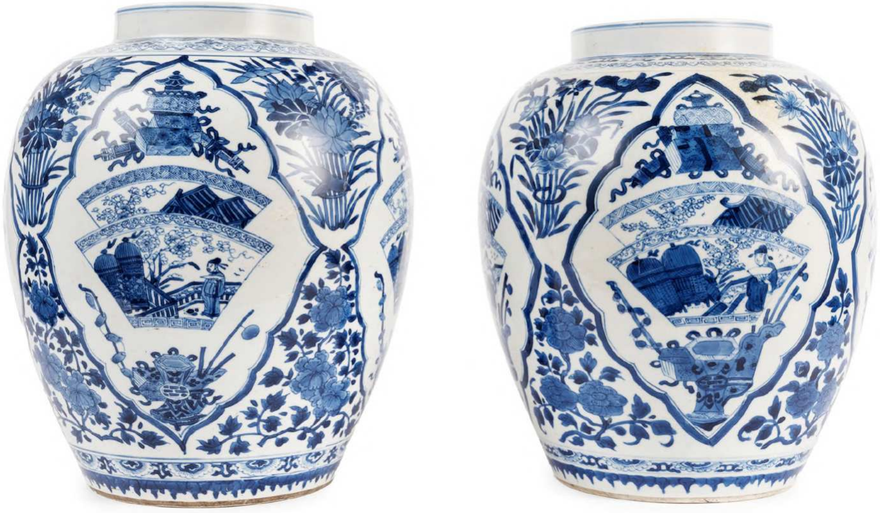
€ 3.000 / 5.000

Painted on the body and lid with flowers and birds in reserves, interspersed with ruyi and honeycomb motifs; the base bears a double circle in underglaze blue.

GRANDE POTICHE IN PORCELLANA BIANCA E BLU, Cina, dinastia Qing, periodo Kangxi (1661-1722)

Dipinta sul corpo e sul coperchio con fiori e uccelli in riserve intervallate da ruyi e motivi ad alveare, sulla base reca un doppio cerchio in blu sotto coperta.

青花将军罐，中国，清朝，康熙时期 (1661-1722)



114

TWO BLUE AND WHITE PORCELAIN VASES, China, Qing dynasty (1644-1911)

h max cm 29

€ 3.000 / 5.000

Depicting figures and babao motifs in reserved patterns and floral patterns.

COPPIA DI VASI IN PORCELLANA BIANCA E BLU, Cina, dinastia Qing (1644-1911)

Rappresentanti figure e motivi pabao in pannelli insieme a motivi floreali.

青花罐两件，中国，清

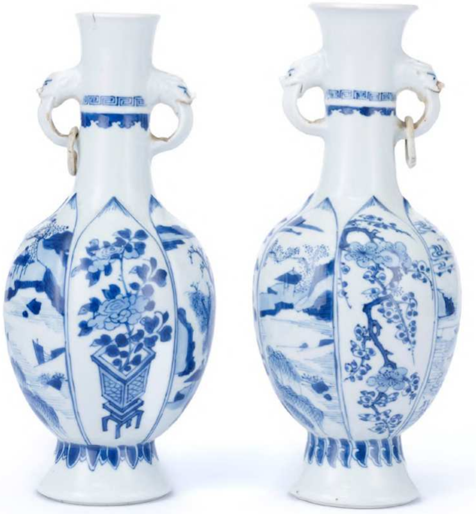
115

TWO BLUE AND WHITE PORCELAIN VASES, China, Qing dynasty, Kangxi period (1661-1722)

h max cm 22

€ 800 / 1.200

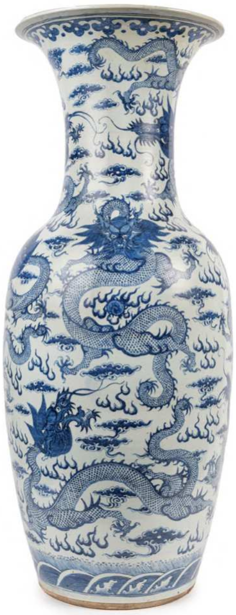
From the raised and flared foot, ovoid body, and long neck with flared rim, with two monster head-shaped handles on the sides holding rings; the body features six raised petals within which flowers, landscapes, and characters are painted in underglaze blue.



DUE VASI IN PORCELLANA BIANCA E BLU, Cina, dinastia Qing, periodo Kangxi (1661-1722)

Dal piede rialzato e scampanato, corpo ovoidale e collo lungo con bordo svasato con ai lati due anse a forma di teste di mostro che tengono anelli; il corpo presenta sei petali a rilievo nei quali sono dipinti fiori, paesaggi e personaggi in blu sotto coperta.

清康熙 青花山水花卉纹兽耳瓶



116

A LARGE BLUE AND WHITE PORCELAIN VASE, China, Qing dynasty, late 19th century

h cm 89

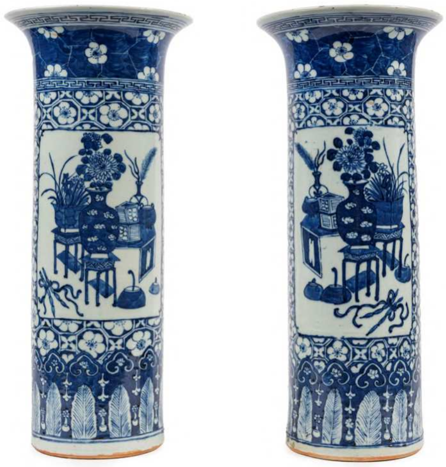
€ 500 / 700

Well-painted in underglaze blue, it depicts eight five-clawed dragons flying among the clouds.

GRANDE VASO IN PORCELLANA BIANCA E BLU, Cina, dinastia Qing, fine XIX secolo

Ben dipinto in blu sotto coperta, raffigura otto dragoni a cinque artigli che volano tra le nuvole.

青花龙纹大花瓶，中国，清朝，十九世纪末



117

TWO BLUE AND WHITE PORCELAIN VASES, China, late 19th / early 20th century

h cm 45

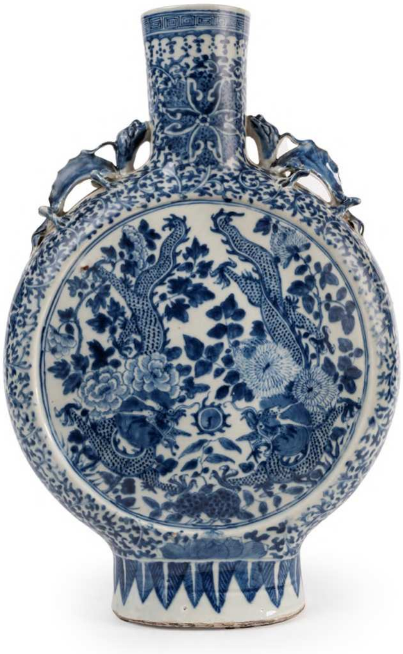
€ 250 / 350

Depicted antiques and floral patterns.

COPPIA DI VASI IN PORCELLANA BIANCA E BLU, Cina, fine XIX / inizio XX secolo

Raffigurati motivi antichi e floreali.

青花冰梅开光博古纹花觚一对，中国，19世纪末/20世纪初



118

A BLUE AND WHITE DRAGON AND FLORAL PATTERN PORCELAIN MOON FLASK, China, Qing dynasty, late 19th century

h cm 43,2

€ 800 / 1.200

The blue and white “pilgrim flask” is finely painted in bright cobalt blue with two dragons playing with a pearl, surrounding by flowers, on a ground of scrolling lotus. The body is of circular flattened form, fitted with a narrow cylindrical neck with flanking applied dragon-shaped handles linking the neck and body.

VASO ‘MOON FLASK’ IN PORCELLANA BIANCA E BLU, Cina, dinastia Qing, fine XIX secolo

La fiasca da pellegrino è finemente dipinta in un brillante blu cobalto con due draghi che giocano con una perla, circondati da fiori, su uno sfondo di loto a spirale. Il corpo ha una forma circolare appiattita, dotato di un collo cilindrico stretto con manici a forma di drago applicati che collegano il collo e il corpo.

青花二龙戏珠花卉纹抱月瓶，中国，清朝，十九世纪末

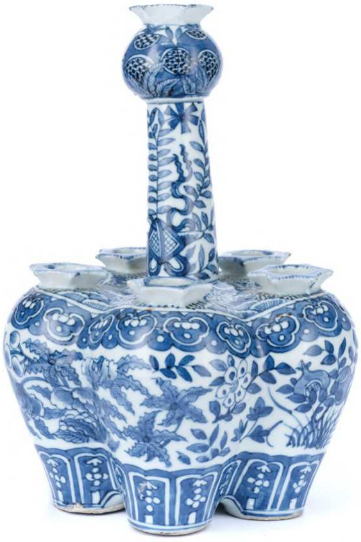
119

A BLUE AND WHITE PORCELAIN TULIP VASE, China, Qing Dynasty, late 19th century

h cm 26

€ 500 / 800

With a tall central stem ending in a flower head terminal emerging from a lobed base enclosing five apertures; painted in underglaze blue with flowers, leaves, and pomegranates.



TULIPANIERA IN PORCELLANA BIANCA E BLU, Cina, dinastia Qing, fine XIX secolo

Con alto fusto centrale con terminale a capocchia di fiore che parte da una base lobata che racchiude cinque aperture; dipinto in blu sotto coperta con fiori, foglie e melograni.

清 十九世纪末 青花花卉纹五孔瓶

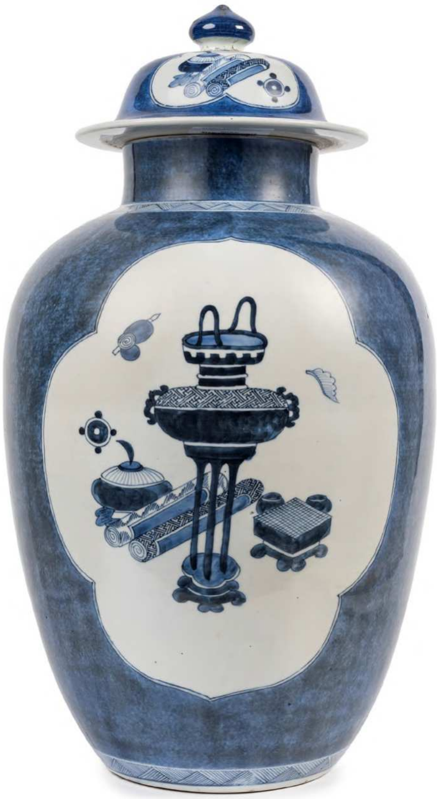
120

A LARGE BLUE ANDWHITE PORCELAIN VASE, China, Qing Dynasty, late 19th century

h cm 58

€ 500 / 700

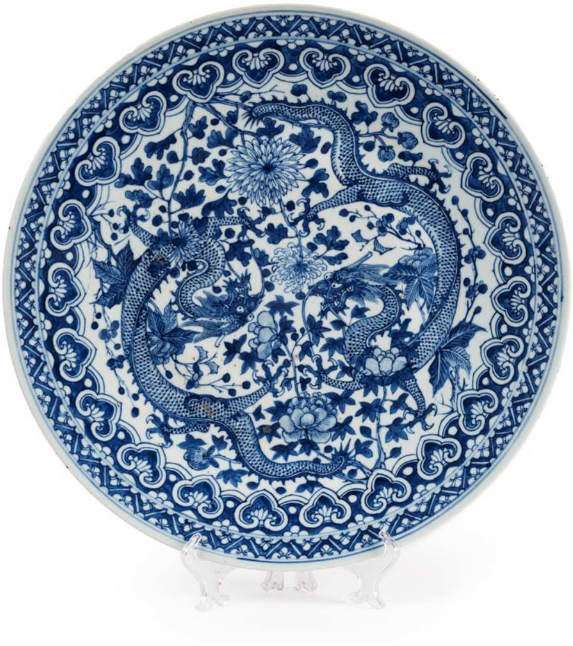
Decorated on the lid and body with a blue ground featuring two lobed reserves depicting ancient objects; the base bears an artemisia leaf mark in underglaze blue.



GRANDE VASO CON COPERCHIO IN PORCELLANA BIANCA E BLU, Cina, dinastia Qing, fine XIX secolo

Decorata sul coperchio e sul corpo a fondo blu con due riserve lobate all’interno delle quali sono raffigurati oggetti antichi; sulla base reca un marchio a foglia di artemisia in blu sotto coperta.

开窗青花博古纹将军罐，中国，清朝，十九世纪末



121

A LARGE BLUE AND WHITE DRAGON PATTERN DISH, China, Qing dynasty, late 19th century

d cm 40,5

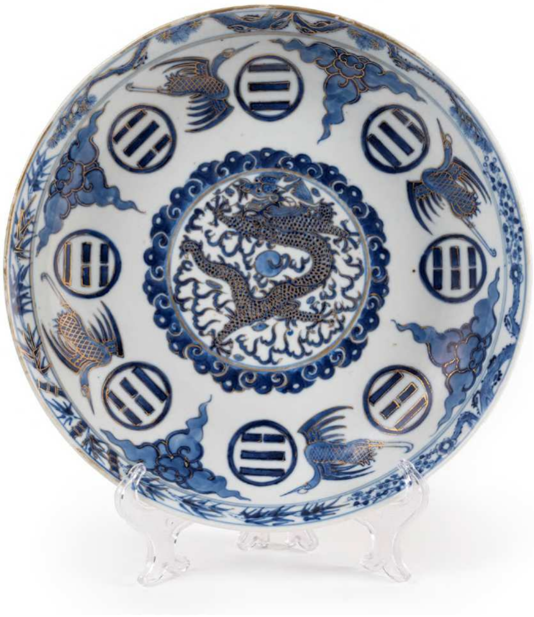
€ 300 / 500

Finely depicted two dragons in the centre of the dish, surrounded by floral patterns, the rim features Ruyi motifs and geometric floral pattern, the back is decorated with bamboo patterns.

GRANDE PIATTO IN PORCELLANA BIANCO E BLU, Cina, dinastia Qing, fine XIX secolo

Finemente decorato con due draghi al centro del piatto, circondati da motivi floreali. Il bordo presenta motivi Ruyi e un motivo geometrico floreale, mentre il retro è decorato con motivi di bambù.

青花螭龙花卉纹大盘，中国，清朝，十九世纪末



122

A BLUE AND WHITE GILDED PORCELAIN DISH, China, Qing dynasty, late 19th century

d cm 24,5

€ 500 / 700

Decorated with a gilded powerful dragon in the centre, surrounding four phoenixes on the board, amongst clouds and the eight divinatory trigrams patterns, symbolising harmony, prosperity, and auspicious blessings. In the centre of the base is the six-character apocryphal mark ‘Da Qing Kang Xi Nian Zhi”.

PIATTO IN PORCELLANA BIANCA BLU, Cina, dinastia Qing, fine XIX secolo

Decorato con un potente drago dorato al centro, circondato da quattro fenici sulla superficie, tra nuvole e i motivi degli otto trigrammi divinatori, simboleggiando armonia, prosperità e benedizioni auspiciose. Al centro della base c’è il marchio apocrifo a sei caratteri ‘Da Qing Kang Xi Nian Zhi’.

大清康熙年制款青花描金龙凤呈祥八卦纹盘，中国，清朝，十九世纪末

123

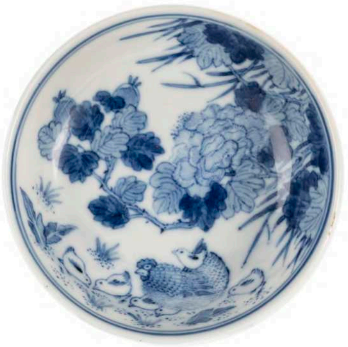
A BLUE AND WHITE PORCELAIN ‘CHICKEN’ SAUCER, China, Republic Period (1912-1949)

d cm 8,3

€ 250 / 350

Decorated in underglaze blue, it depicts a hen with six chicks a peonies. The base bears the six-character mark in underglaze Jiang Xi Ci Ye Gong Si (江西瓷业公司).

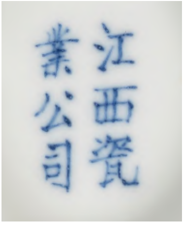
Provenance: private collection, Tuscany.



RARO PIATTINO IN PORCELLANA BIANCA E BLU, Cina, Repubblica di Cina (1912-1949)

Decorato in blu sotto coperta, raffigura una gallina con sei pulcini tra peonie, sulla base reca il marchio a sei caratteri in blu sotto coperta Jiang Xi Ci Ye Gong Si (江西瓷业公司).

Provenienza: collezione privata, Toscana.



青花小盘，中国，中华民国（1912-1949）

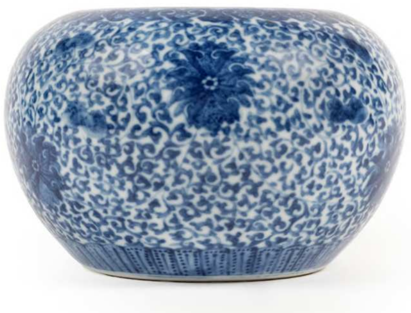
124

A PORCELAIN BOWL, China, early 20th century

h cm 9,5

€ 500 / 700

Globular in shape, it is decorated in blue underglaze with lotus s at the center of the base, it bears the six-character apocryph mark in blue underglaze of Emperor Qianlong.



CIOTOLA IN PORCELLANA BIANCA E BLU, Cina, inizio XX secolo

Di forma globulare, è decorata in blu sotto coperta con lotus sc centro della base reca il marchio apocrifo sigillare a sei caratteri sotto coperta dell’Imperatore Qianlong.

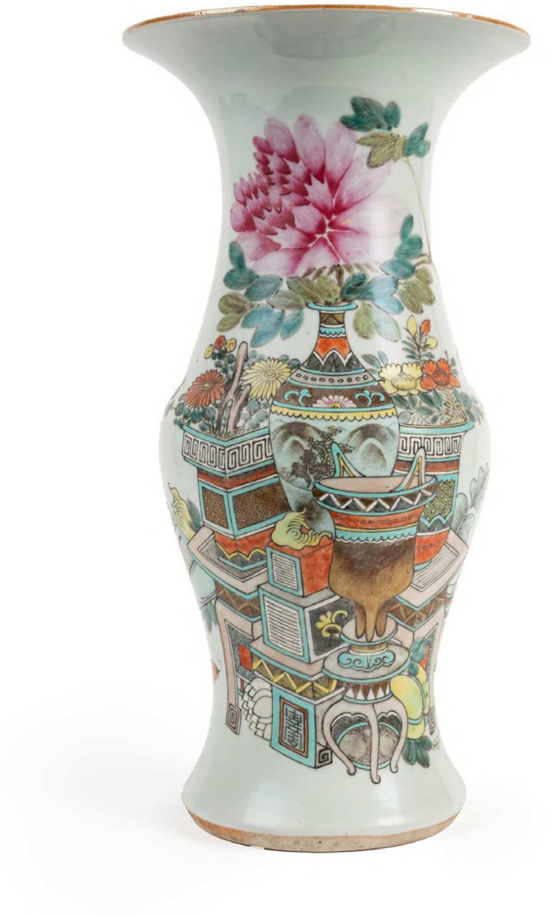
青花缠枝莲苹果尊，中国，20世纪初

CASA D'ASTE

CAPITOLIUM ART

SOCIETA' DI SERVIZI PER L'ARTE

Second session



125

A QIANJIANGCAI PORCELAIN VASE SIGNED BY XU PINHENG, China, dated 1913

h cm 38

€ 400 / 600

It rises from a raised foot, with a globular body and a wide, flared neck, depicting antique objects and flowers. On the back, there are inscriptions, including the cyclical date Gui Chou (葵丑), corresponding to 1913, and the signature of the artist Xu Pinheng (許品衡).

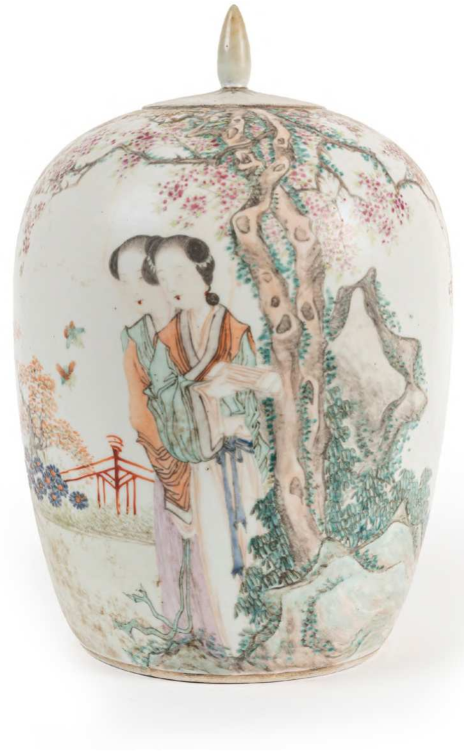
Provenance: private collection, Tuscany.

VASO IN PORCELLANA QIANJIANGCAI FIRMATO DA XU PINHENG, Cina, datato 1913

Sorge da un piede rialzato, con pancia globulare e collo largo e svasato, raffigura oggetti antichi e fiori, sul retro presenta iscrizioni tra cui si legge la data ciclica Gui Chou (葵丑) corrispondente al 1913 e la firma dell'artista Xu Pinheng (許 品衡).

Provenienza: collezione privata, Toscana.

许品衡款浅绛彩瓶，中国，1913



126

A QIANJIANGCAI PORCELAIN POTICHE, China, 1902 dated

h cm 32

€ 400 / 600

Depicting ladies in a landscape among rocks and trees, signed by Jiang Shunlong (姜顺龙) at Jingdezheng and the cyclical date ren yin (壬寅) corresponding at the year 1902.

POTICHE IN PORCELLANA QIANJIANGCAI FIRMATA DA JIAN SHUNLONG, Cina, datata 1902

Di forma ovale, rappresentante donne in un paesaggio tra rocce e alberi rigogliosi, firmato da Jiang Shunlong (姜顺龙) a Jingdezheng e la data ciclica ren yin (壬寅) corrispondente all'anno 1902.

浅绛彩瓶，中国，1902

127

A QIANJIANGCAI PORCELAIN VASE SIGNED BY MA QINGYUN, China, 1917 dated

h cm 58,3

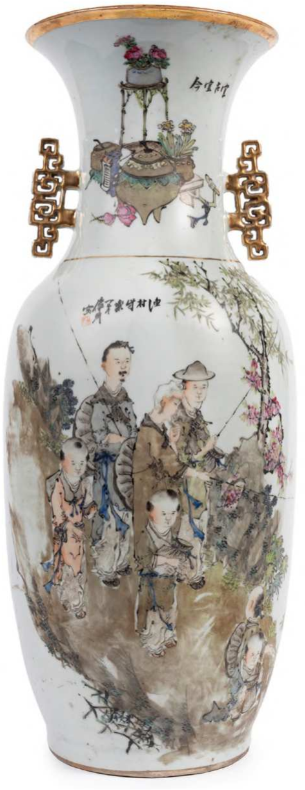
€ 800 / 1.200

Depicting figures in landscape on the body of the vase, presents bogu patterns on the neck, with two gilded ears. It bears inscriptions including Ding Yi (丁已) corresponding to the year 1917.

VASO IN PORCELLANA QIANJIANG FIRMATO DA MA QINGYUN, Cina, datato 1917

Raffigurante figure in un paesaggio sul corpo del vaso, con motivi bogu sul collo, e due orecchie dorate. Presenta iscrizioni tra cui Ding Yi (丁巳年) corrispondente all’anno 1917.

浅绛彩大瓶，中国，1917



128

A QIANJIANGCAI PORCELAIN VASE, China, early 20th century

h cm 57,5

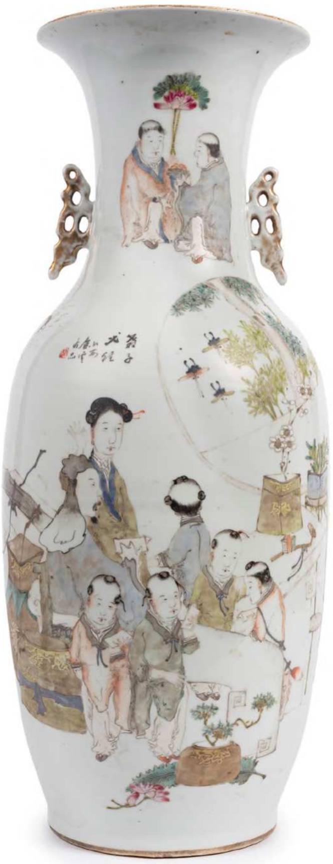
€ 800 / 1.200

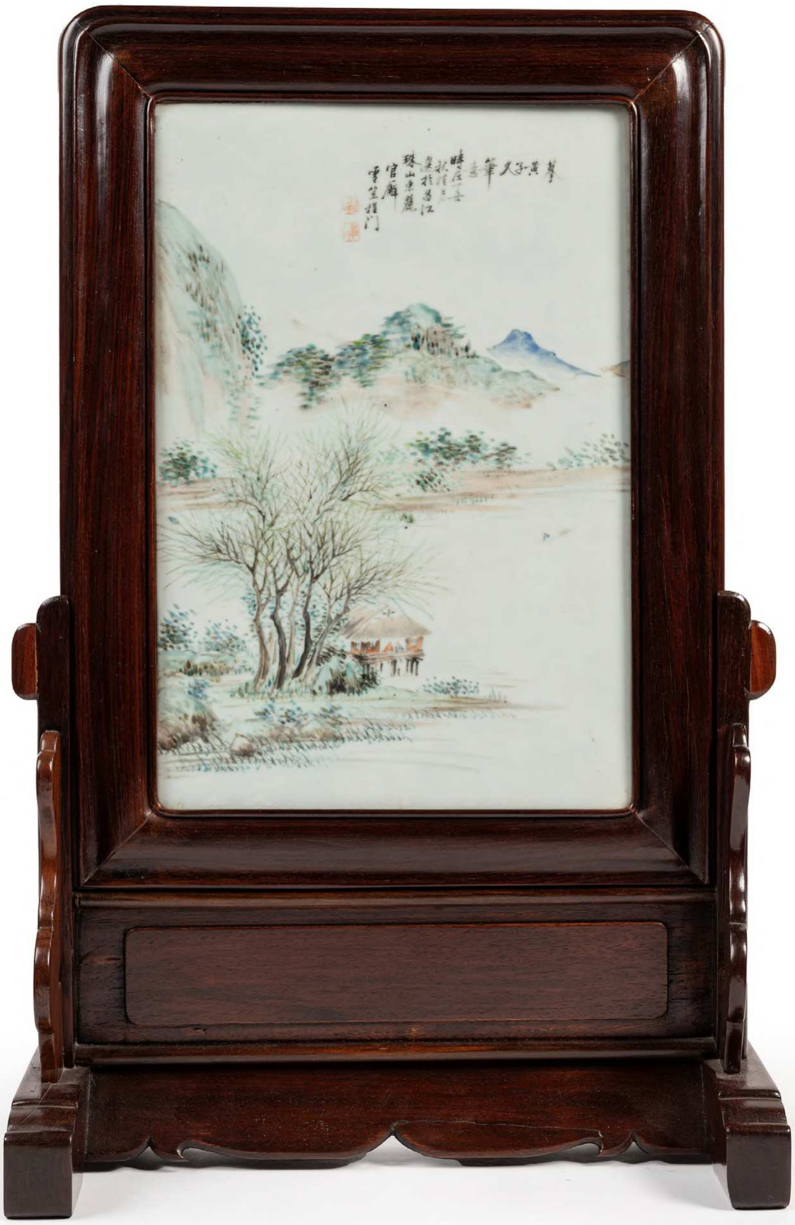
Depicting a family scene, with inscriptions.

VASO IN PORCELLANA QIANJIANG FIRMATO DA MA QINGYUN, Cina, inizio XX secolo

Raffigurante una scena di famiglia, con iscrizioni.

浅绛彩大瓶，中国，二十世纪初





129

A QIANJIANGCAI PORCELAIN PLAQUE SIGNED CHENG MEN, China, 19th / 20th century

h tot cm 61 x l tot cm 31,5
€ 5.000 / 7.000

Depicting a landscape with the inscription, marked Xue Li Cheng Men.

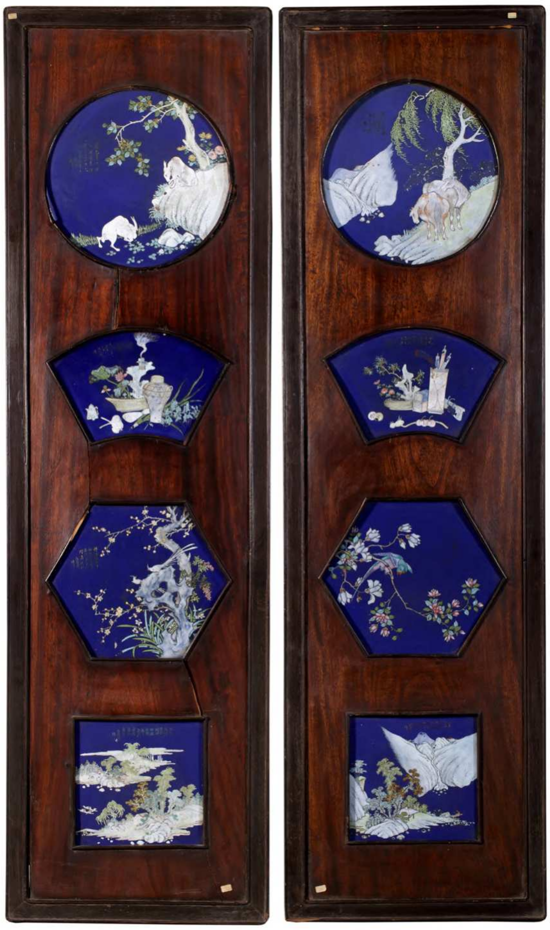
Catalogo notes:
Chengmen (circa 1833-1908) is one of the three great masters of “Qiǎn jiàng” porcelain painting of the late Qing Dynasty.

PLACCA IN PORCELLANA QIANJIANGCAI FIRMATA CHENG MEN, Cina, XIX / XX secolo

Rappresentante un paesaggio con iscrizione, marchiato Xue Li Cheng Men.

Note del catalogo:
Chengmen (circa 1833-1908) è uno dei tre grandi maestri della pittura su porcellana “Qiǎn jiàng” della tarda dinastia Qing.

浅绛彩瓷板画，中国，十九世纪/二十世纪初



130

AN EXTREMELY RARE PAIR OF WOODEN AND POWDER-BLUE PORCELAIN QIANJIANGCAI PANELS SIGNED BY WANG JUNSHUN,

China, dated 1902

h cm 142,5 x l cm 40,5

€ 4.500 / 5.500

Beautifully painted on powder blue background, each panel consists of: a round plaque at the top (diameter 26.5 cm) depicting two rabbits and two horses in landscapes among trees and rocks, a fan-shaped plaque (maximum length 26.5 cm) depicting scholar's objects, flowers, and antiques (peku), a hexagonal plaque (length 26.5 cm) depicting flowers and birds, and a square plaque depicting landscapes with trees, mountains, and rivers. Each plaque bears gold inscriptions where the artist's signature Wang Junshun (汪俊顺作) and the cyclical date Ren Yin (壬寅), corresponding to the year 1902, are found.

Provenance: from a private collection, Munich.

Catalog notes:
Wang Junshun was a renowned painter of the qianjiang style on porcelain during the late Qing dynasty. He was active from 1900 to 1905.

ESTREMAMENTE RARA COPPIA DI PANNELLI IN LEGNO E PORCELLANA QIANJIANG FIRMATA DA WANG JUNSHUN,

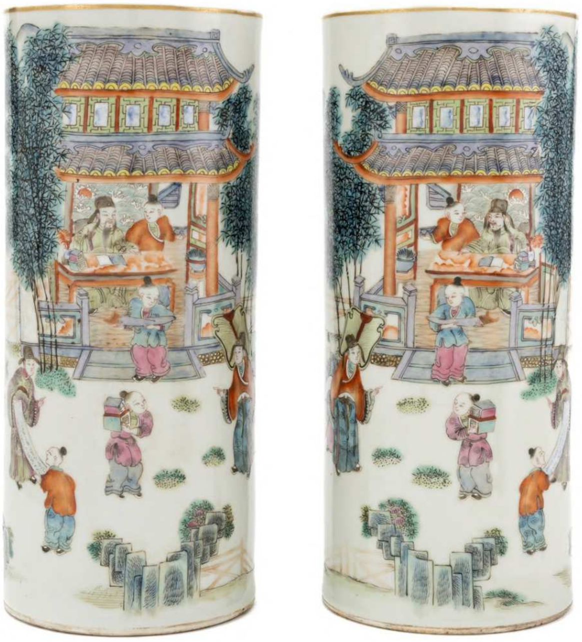
Cina, datate 1902

Magnificamente dipinti su fondo blu polvere, ciascun pannello è composto da: una placca tonda in alto(d cm 26,5) dove sono rispettivamente raffigurati due conigli e due cavalli in dei paesaggi tra alberi e rocce, una placca a forma di ventaglio (l max cm 26,5) dove sono raffigurati oggetti da letterato, fiori e antichità (peku), una placca esagonale (l cm 26,5) dove sono raffigurati fiori e uccelli e una placca quadrata dove sono raffigurati paesaggi con alberi, montagne e fiumi; ciascuna placca reca delle iscrizioni in oro dove si trova la firma dell'artista Wang Junshun (汪俊顺作) e la data ciclica Ren Yin (壬寅) corrispondente all'anno 1902.

Provenienza: collezione privata, Monaco di Baviera.

Note di catalogo:
Wang Junshun fu un famoso pittore dello stile Qianjiang su porcellana della tarda dinastia Qing. Fu attivo dal 1900 al 1905.

清光绪 汪俊顺浅绛彩人物花鸟山水博古纹 两条屏



131

A PAIR OF FAMILLE ROSE PORCELAIN HAT-STANDS, China, late 19th / early 20th century

h cm 29

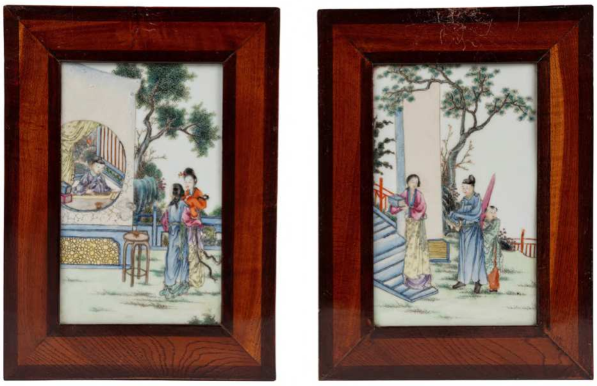
€ 500 / 700

Well painted all over the body with a continuous scene of figures in a palace and in a garden among trees and rocks; at the center of the base, they bear the apocryphal six-character Tongzhi seal mark stamped in red.

COPPIA DI PORTA CAPPELLI IN PORCELLANA FAMIGLIA ROSA, Cina, fine XIX / inizio XX secolo

Ben dipinti su tutto il corpo con una scena continua di personaggi in un palazzo e in un giardino tra alberi e rocce; al centro della base recano il marchio apocrifo sigillare stampato in rosso a sei caratteri dell’Imperatore Tongzhi.

粉彩帽桶一对，中国，19世纪末/20世纪初



132

TWO FAMILLE ROSE PORCELAIN PLAQUES, China, mid 20th century

h tot cm 26 x l tot cm 19,5

€ 450 / 650

Depicting the Romance of the Western Chamber scenes on the plaque with frame.

DUE PLACCHE IN PORCELLANA FAMIGLIA ROSA, Cina, metà XX secolo

Raffigurante scene del Romance of the Western Chamber sulla placca con cornice.

西厢记场景瓷板画，中国，20世纪中

133

A FAMILLE ROSE BALUSTER-SHAPED PORCELAIN VASE, China, People's Republic of China (1949 - present)

h cm 28,5

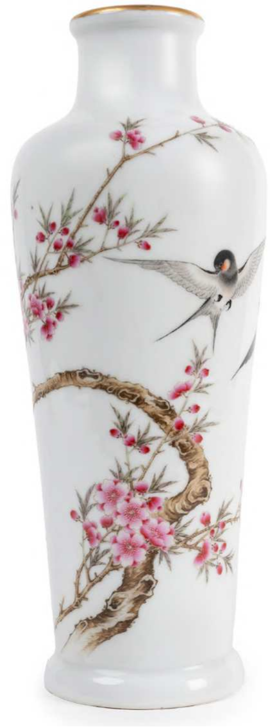
€ 500 / 700

It is beautifully painted with two swallows among branches and plum flowers; at the center of the base, it bears the red four-character mark of Yawanzhencang (雅玩珍藏).

VASO IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica Popolare Cinese (1949 - presente)

Dalla forma a colonna di balaustro, è ben dipinto con due rondini tra rami e fiori di pruno; al centro della base reca il marchio in rosso a quattro caratteri di Yawanzhencang (雅玩珍藏).

粉彩花鸟纹瓶，中华人民共和国（1949 年至今）



134

A FAMILLE ROSE PORCELAIN VASE, China, People's Republic of China (1949 - present)

h cm 18,1

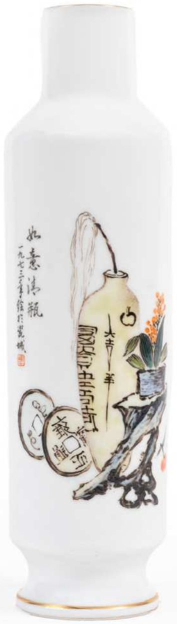
€ 400 / 600

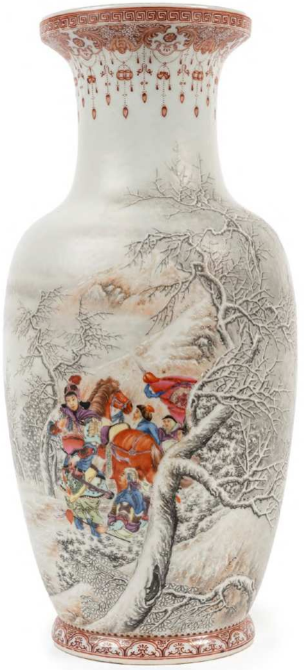
Finely painted antique pattern with flowers, with the inscription 'painted in Jingdezhen in 1973', the rim and base are gilded, the base bears 'Zhong Guo Jing De Zhen Zhi', made in Jing De Zhen, China.

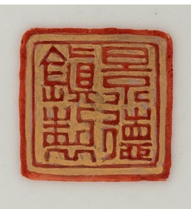
VASO IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica Popolare Cinese (1949 - presente)

Finemente dipinto con un motivo antico di fiori, con l'iscrizione 'dipinto a Jingdezhen nel 1973'. Il bordo e la base sono dorati, mentre la base riporta la scritta 'Zhong Guo Jing De Zhen Zhi', fatto a Jing De Zhen, Cina.

粉彩薄胎博古花卉纹图瓶，中国，中华人民共和国（1949 年至今）







135

A RARE FAMILLE ROSE PORCELAIN VASE, China, People's Republic of China (1949 – present)

h cm 32

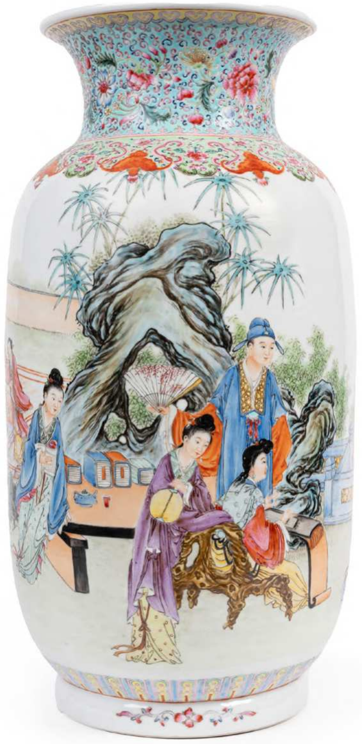
€ 2.500 / 3.500

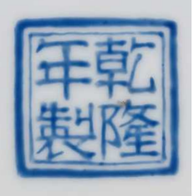
The subject depicted on this vase is inspired by the classic opera 'The Generals of the Yang Family', specifically the scene of "Mu Guiying Goes to War." In the painting, Mu Guiying appears valiant and resolute, embodying the heroic spirit of a courageous woman. The artwork is finely detailed, with vivid and lively colors. Black and hemp tones are used to illustrate a snowy battlefield, adding a solemn grandeur to the scene. The base bears the gold-on-red stamp "Made in Jingdezhen, China," marking it as a distinguished post-1949 Jingdezhen piece.

RARO VASO IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica Popolare Cinese (1949 – presente)

Il soggetto raffigurato su questo vaso è ispirato all'opera classica I Generali della Famiglia Yang, in particolare alla scena di 'Mu Guiying Va in Guerra'. Nel dipinto, Mu Guiying appare valorosa e risoluta, incarnando lo spirito eroico di una donna coraggiosa. L'opera è finemente dettagliata, con colori vividi e vivaci. Toni di nero e canapa vengono utilizzati per illustrare un campo di battaglia innevato, conferendo alla scena una solenne grandezza. La base reca il timbro oro su rosso 'Made in Jingdezhen, China', marcando questo pezzo come una pregiata creazione post-1949 di Jingdezhen.

穆桂英出征粉彩瓶，中国，中华人民共和国（1949 年至今）





136

A LARGE FAMILLE ROSE PORCELAIN LANTERN VASE, China, People's Republic of China (1949 – present)

h cm 47

€ 2.800 / 3.200

A tall ovoid lantern-shaped body superbly painted with a continuous scene depicting the story of ladies and attendants gathered in a fantastical landscape. The scene framed within ruyi-head borders outlined in blue and yellow enamels and decorated with scrolling lotus and bats, reserved on turquoise ground, the base presents the four-character apocryphal square mark in overglaze blue of Qianlong emperor.

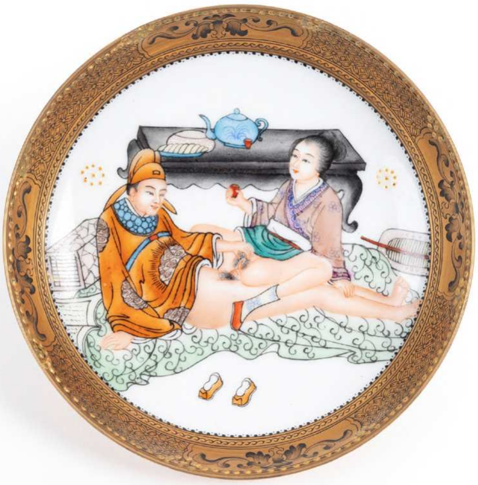
GRANDE VASO IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica Popolare Cinese (1949 – presente)

Il corpo alto a forma di lanterna ovoidale, splendidamente dipinto con una scena continua che raffigura la storia di dame e attendenti riuniti in un paesaggio fantastico. La scena è incorniciata da bordi a testa di ruyi delineati con smalti blu e gialli, decorati con fiori di loto a spirale e pipistrelli, riservati su uno sfondo turchese. Alla base è presente il marchio quadrato apocrifo a quattro caratteri in blu sopra coperta dell'Imperatore Qianlong.

粉彩人物故事图灯笼瓶，中华人民共和国（1949年至今）

137

A FAMILLE ROSE GILDED EROTIC PORCELAIN PLATE, China, People's Republic of China (1949 - present)



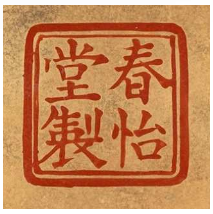
d cm 12,7
€ 100 / 150

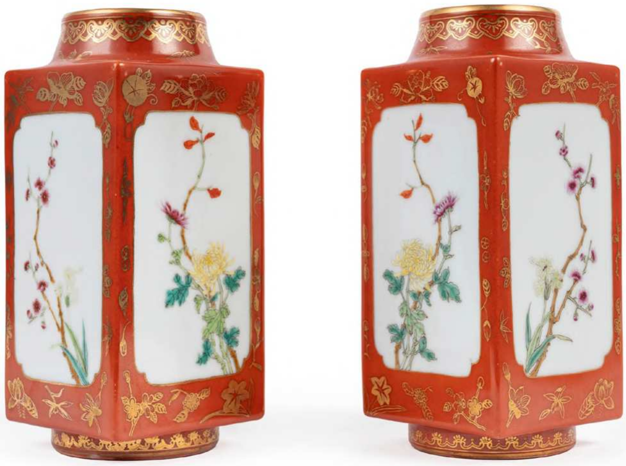
Decorated with a gold background and a reserve featuring an erotic scene, it bears the Chunyitang mark.

PIATTO IN PORCELLANA, Cina, Repubblica Popolare Cinese (1949 - presente)

Decorata a fondo oro con una riserva e una scena erotica, reca marchio Chunyitang.

粉彩春怡堂款春宫图盘，中国，中华人民共和国（1949 年至今）





138

A PAIR OF GILT-DECORATED CORAL-RED-GROUND FAMILLE-ROSE BOTTLE VASES, China, People's Republic of China (1949 - present)

h cm 22
€ 700 / 1.000

Finely depicted floral patterns in the reserved panel, surrounded by gilded auspicious patterns on the coral-red- ground, the base with an apocryphal Qianlong four-character seal mark in iron red with gild.

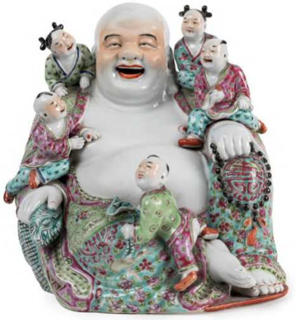
COPPIA DI VASI IN PORCELLANA, Cina, Repubblica Popolare Cinese (1949 - presente)

Finemente raffigurati motivi floreali nel pannello riservato, circondati da motivi augurali dorati su fondo rosso corallo. La base presenta un marchio apocrifo a quattro caratteri di Qianlong in rosso di ferro con doratura.

粉彩珊瑚红描金开光花卉纹方瓶，中华人民共和国（1949 年至今）

139

A FAMILLE ROSE PORCELAIN STATUE OF LAUGHING BUDDHA,
China, Republic Period (1912-1949)



h cm 29

€ 1.500 / 2.500

A statue of Maitreya Buddha shows a vivid expression, five children playfully climbing on his body, on the base bears the Zhu Yong Ji Zao (朱永记造) impressed mark.

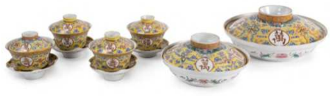
FIGURA DI BUDDHA IN PORCELLANA FAMIGLIA ROSA,
Cina, Repubblica di Cina (1912-1949)

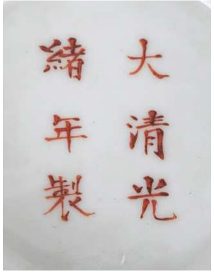
Mostra un'espressione vivida, con cinque bambini che giocano arrampicandosi sul suo corpo, sulla base ha impresso il marchio Zhu Yong Ji Zao (朱永记造).

粉彩五子闹弥勒佛瓷塑，中国，中华民国（1912-1949）

140

A SET OF FAMILLE ROSE DISHES AND SOUP BOWLS,
China, Republic Period (1912-1949)





d bowl cm 25,5; d cup cm 10,6

€ 3.000 / 4.000

A set of yellow-ground famille-rose 'longevity' dishes and soup bowls bear iron- -red Da Qing Guang Xu Nian Zhi six-character mark on the cover and the base.

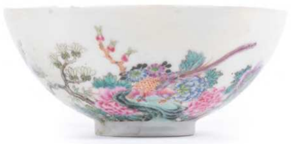
SET 6 PORCELLANA FAMIGLIA ROSA GUANGXU,
Cina, Repubblica di Cina (1912-1949)

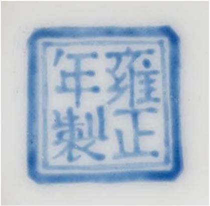
Un set di piatti e ciotole da zuppa con fondo giallo e decorazione in famille-rose con il motivo della "longevità" porta il marchio a sei caratteri in iron red "Da Qing Guang Xu Nian Zhi" (Grande Qing, epoca Guangxu) sia sul coperchio che sulla base.

大清光绪款黄地粉彩万寿无疆纹餐具，中国，中华民国（1912-1949）

141

A FAMILLE ROSE PORCELAIN BOWL,
China, Republic Period (1912-1949)





d cm 8,5 x h cm 4

€ 200 / 300

The elegant decoration is designed as a horizontal Chinese scroll, depicting a mallard standing on a rock. On the reverse side is a calligraphy of the poem "han ying zhi ying tian ji yue." At the center of the base is the apocryphal square four-character mark in overglaze blue of Emperor Yongzheng.

Catalog Notes:
The poem is from "Niannujiao: Passing by Dongting Lake" by the Song Dynasty poet Zhang Xiaoxiang. The poem describes the serene scene of the moon's reflection on the water, blending with the distant moon in the sky. It evokes a feeling of tranquility and ethereality, capturing the poet's admiration for the beauty of nature.

VASO 'MOON FLASK' IN PORCELLANA BIANCA E BLU,
Cina, dinastia Qing, fine XIX secolo

L'elegante decorazione è composta come un rotolo orizzontale cinese, raffigurante un germano reale in piedi su una roccia. Sul retro si trova una calligrafia di una poesia "han ying zhi ying tian ji yue". Al centro della base reca il marchio quadrato apocrifo a quattro caratteri in blu sopra coperta dell'Imperatore Yongzheng.

Note di catalogo:
La poesia è tratta da "Niannujiao: attraversando il lago Dongting" del poeta della dinastia Song, Zhang Xiaoxiang. La poesia descrive la scena serena del riflesso della luna nell'acqua, che si fonde con la luna nel cielo distante. Evoca un sentimento di tranquillità ed eterealità, catturando l'ammirazione del poeta per la bellezza della natura.

粉彩锦鸡花卉纹雍正年制款小碗 中国，中华民国（1912-1949）

142

A PAINTED ENAMEL TEA-KETTLE, China, Qing dynasty, 18th century

h cm 19,5

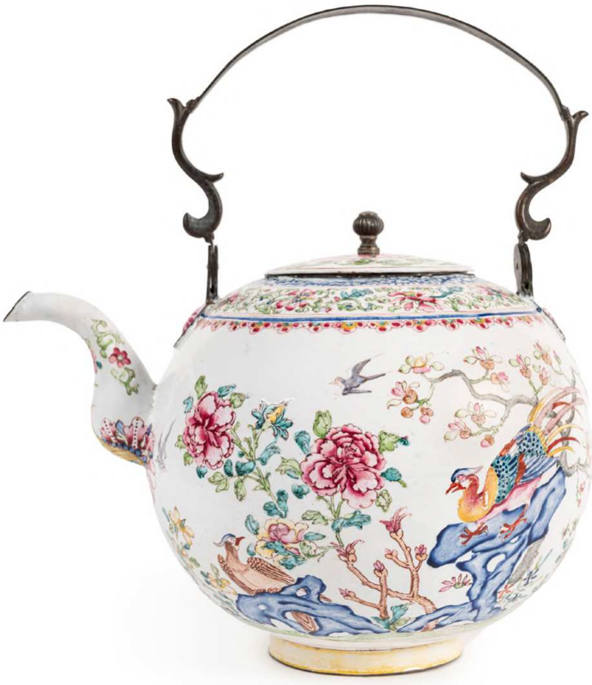
€ 2.000 / 3.000

Decorated with pheasants on rocks with floral patterns.

TEIERA IN SMALTO SU RAME, Cina, dinastia Qing, XVIII secolo

Decorata con fagiani su rocce, accompagnati da motivi floreali.

铜胎画珐琅茶壶，中国，清 十八世纪



143

PAINTED ENAMEL TEA-KETTLE, China, Qing dynasty, 18th / 19th century

h cm 17

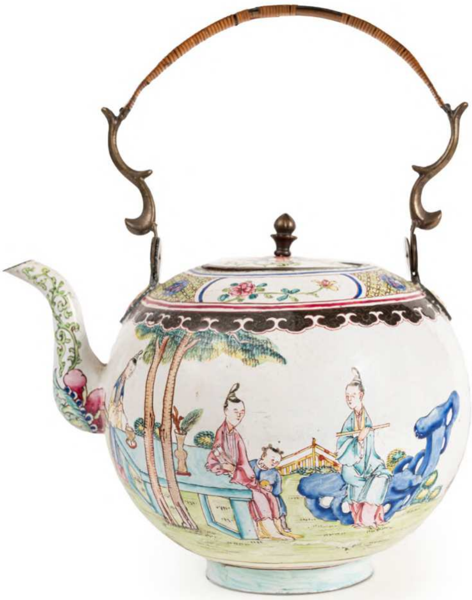
€ 2.000 / 3.000

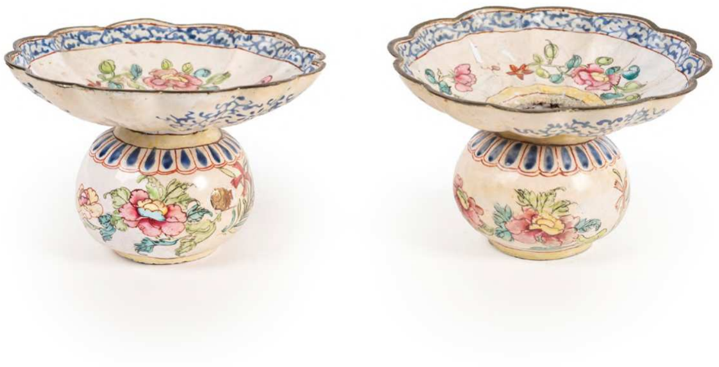
Depicting Chinese characters in a landscape.

TEIERA IN SMALTO SU RAME, Cina, dinastia Qing, XVIII / XIX secolo

Rappresentante personaggi in un paesaggio.

铜胎画珐琅茶壶，中国，清 十八/十九世纪





144

TWO PAINTED ENAMEL SMALL SPITTOONS,
China, Qing dynasty, 19th century

h cm 7,3

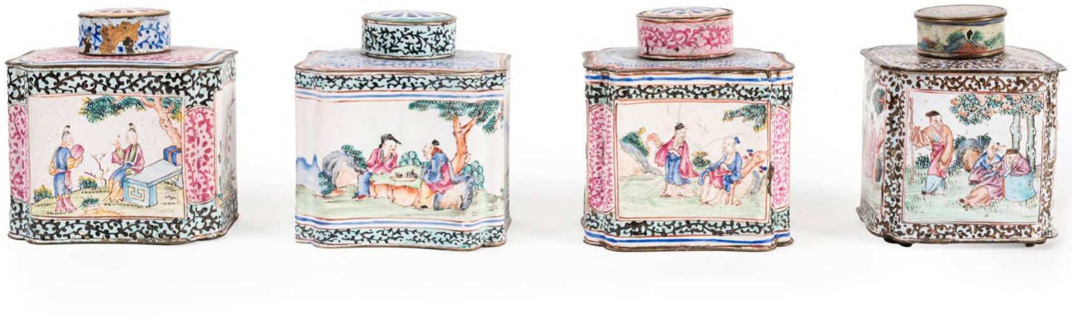
€ 600 / 800

With lobed form on the top, decorated with floral patterns on the body, bears the blue flower-head and scrollage.

DUE SPUTACCHIERE IN RAME SMALTATO,
Cina, dinastia Qing, XIX secolo

Con forma lobata sulla parte superiore, decorata con motivi floreali sul corpo, presenta un fiore blu e motivi a scroll.

铜胎画珐琅渣斗两件，中国，十九世纪



145

FOUR OCTAGONAL TEA CADDYS,
China, Qing dynasty, 19th century

h cm 9,8

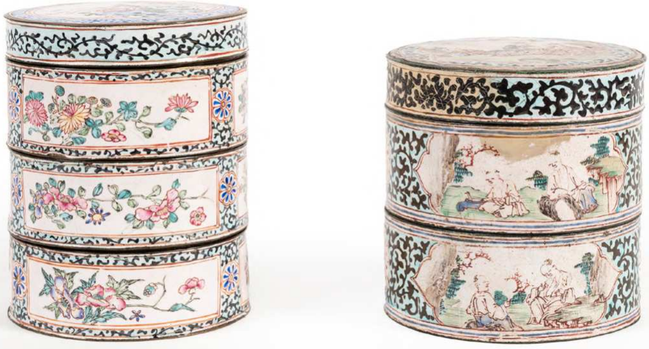
€ 1.600 / 2.000

Depicting scholars in the landscape in each reserved panel, decorated with scroll floral motifs on the top of the tea caddy.

QUATTRO PORTA TE IN RAME SMALTATO,
Cina, dinastia Qing, XIX secolo

Raffiguranti studiosi in paesaggi in ciascun pannello riservato, decorato con motivi floreali a rullo sulla parte superiore.

铜胎画珐琅茶叶罐四只，中国，十九世纪



146

TWO PAINTED ENAMEL BOX AND COVERS,
China, Qing dynasty, 18th - 19th century

h max cm 11,4; d max cm 9,8

€ 800 / 1.200

One three-tiered box and cover decorated with silver pheasant with floral patterns in the centre of the cover of the box, floral patterns are depicted in reserved panels on the side of the cylinder-shaped box and cover. The other one depicts figure patterns in reserved patterns with two tiers.

DUE SCATOLE IN RAME SMALTATO,
Cina, dinastia Qing, XVIII - XIX secolo

Una scatola a tre piani con coperchio decorata con un fagiano d'argento e motivi floreali al centro del coperchio. I motivi floreali sono raffigurati in pannelli riservati sui lati della scatola cilindrica e del coperchio. L'altra scatola, a due piani, presenta motivi figurativi in pannelli.

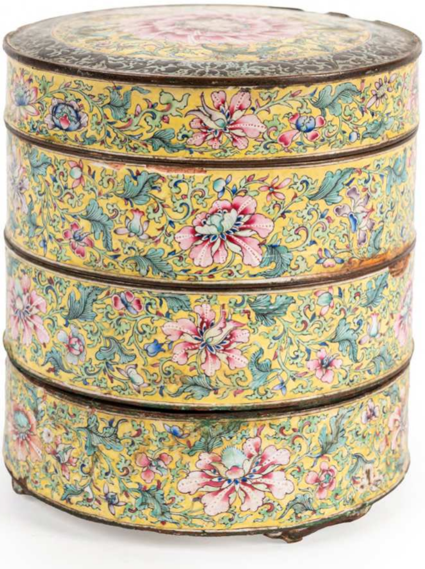
铜胎画珐琅盖盒两件，中国，十八-十九世纪

147

A PAINTED ENAMEL BOX AND COVER,
China, Qing dynasty (1644-1911)

h cm 12,5 x d cm 11,5

€ 300 / 500



A yellow-ground painted enamel 'floral' flour tiered box and cover, flower with blue enamel marks placed on the base and inside of each tier.

Catalogo notes:
See a similar box and cover sold by Sotheby's, China/ 5000 years, 29 March 2022, New York, Lot 537.

SCATOLA IN SMALTO SU RAME,
Cina, dinastia Qing (1644-1911)

Scatola a più piani con coperchio in smalto dipinto su fondo giallo, decorata con motivi floreali, con fiori e segni di smalto blu posti alla base e all'interno di ciascun piano.

Note del catalogo:
Vedi una scatola e coperchio simili venduti da Sotheby's, Lotto 537, China/500 years, 29 marzo 2022, New York.

铜胎画珐琅花卉圆四层盖盒，中国，清朝（1644-1911）

148

A RARE ENAMEL ON COPPER CUP AND SAUCER, China, Qianlong (1735-1796) mark and period

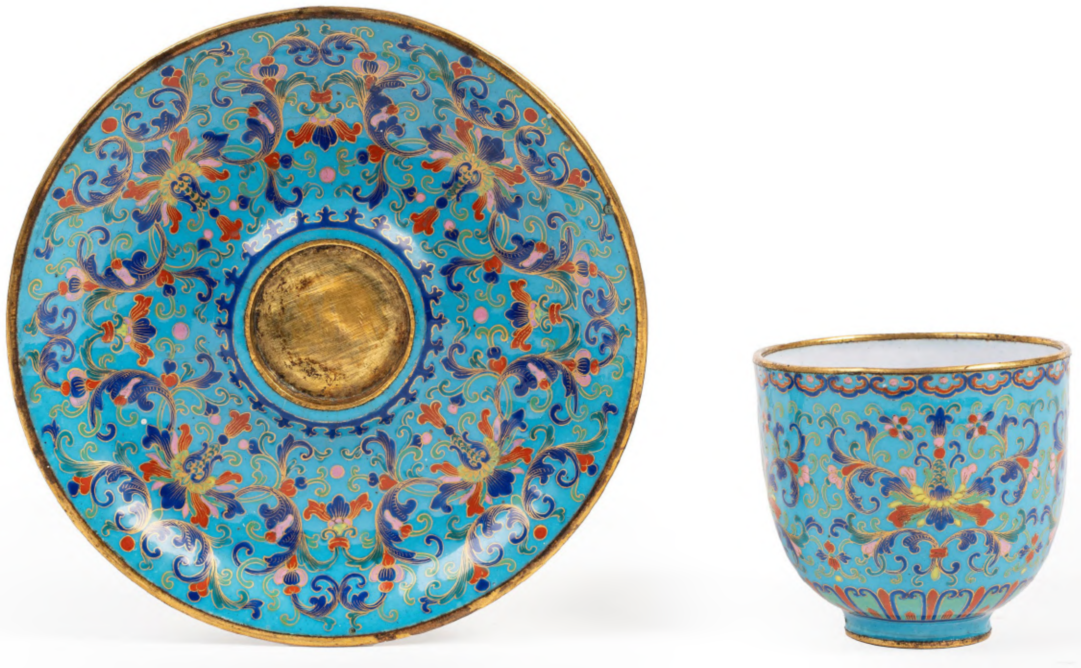
cup: d cm 6 x h cm 5,5; saucer d cm 12
€ 3.000 / 3.500

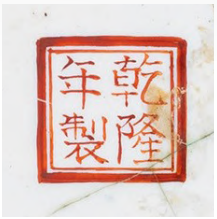
Finely decorated with polychrome enamels on a turquoise background featuring lotus scrolls; at the center of the base, they bear the red square four-character mark of Emperor Qianlong.

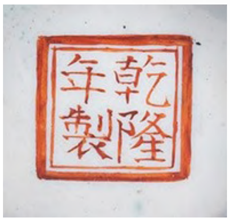
RARA TAZZINA E PIATTINO IN RAME SMALTATO E DORATO, Cina, marchio e periodo Qianlong (1735-1796)

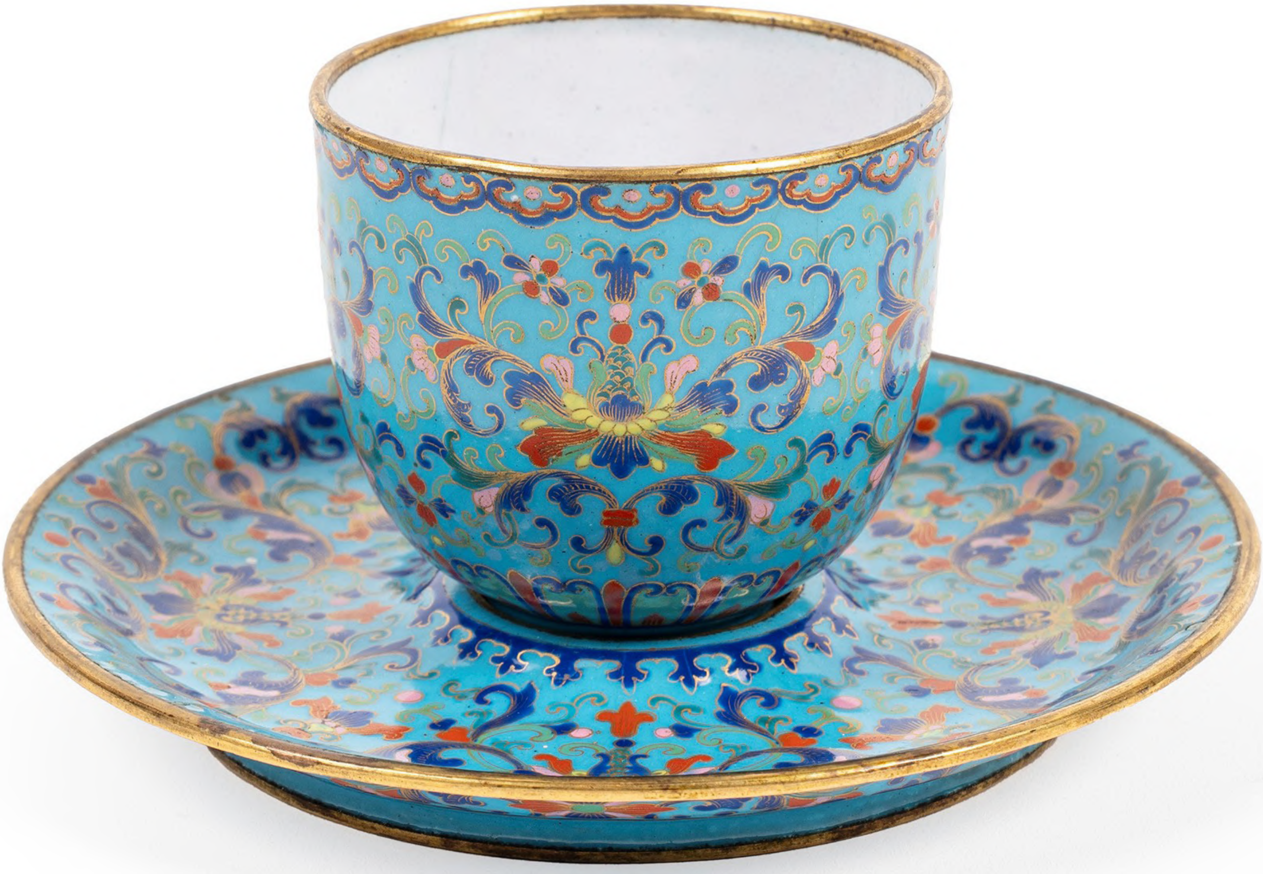
Finemente decorate con smalti policromi su fondo turchese con lotus scroll; al centro della base recano il marchio rosso quadrato a quattro caratteri dell’Imperatore Qianlong.

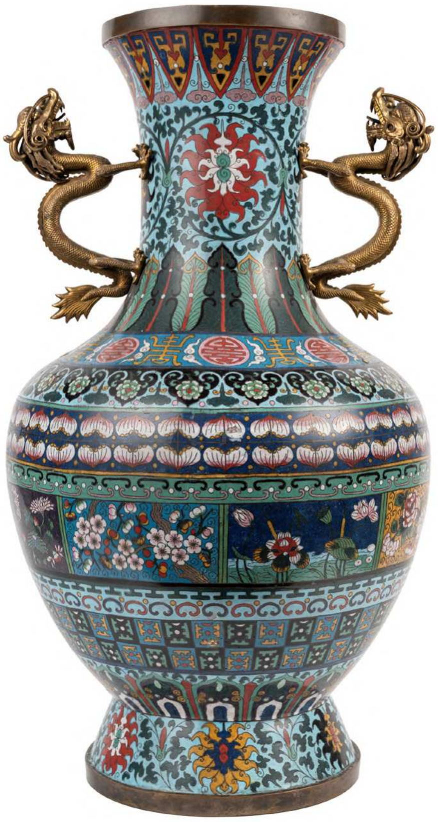
乾隆年制铜胎画珐琅杯碟一套，中国、清乾隆时期（1735-1796）











149

A LARGE CLOISONNÉ VASE,
China, Qing dynasty, 19th century

h cm 68

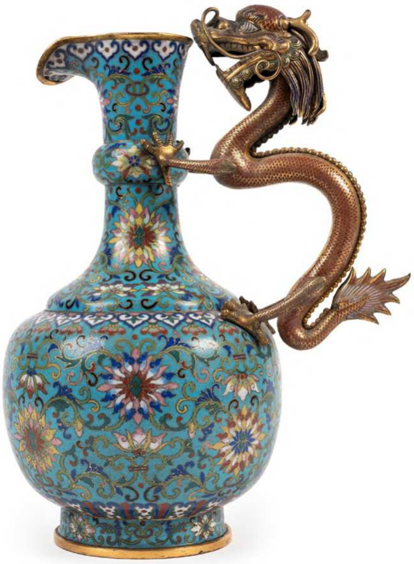
€ 800 / 1.000

In the form of a baluster column, it is decorated with floral motifs and shou across the entire body; the handles are shaped as five-clawed dragons.

GRANDE VASO IN CLOISONNÉ,
Cina, dinastia Qing, XIX secolo

Di forma a colonna di balaustro, è decorato con motivi floreali e simboli shou su tutto il corpo; le anse sono a forma di drago a cinque artigli.

景泰蓝龙耳大瓶，中国，清朝，十九世纪



150

A CLOISONNÉ EWER,
China, Qing dynasty, late 19th century

h cm 29.7

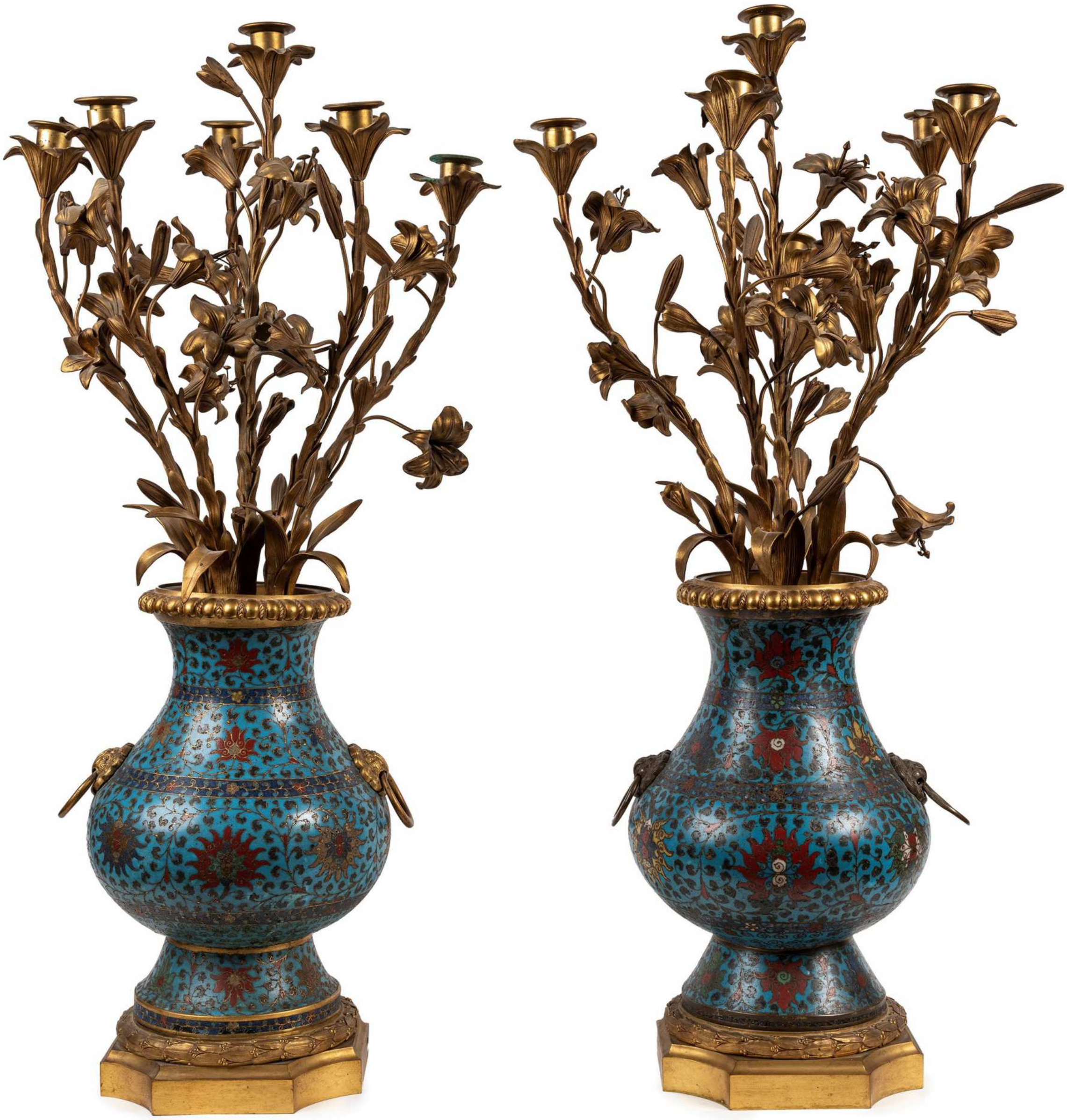
€ 300 / 500

Decorated with lotus scrolls on a turquoise background, the handle is formed by a dragon.

BROCCA IN CLOISONNÉ,
Cina, dinastia Qing, fine XIX secolo

Decorata con lotus scroll su fondo turchese, il manico è costituito da un drago.

景泰蓝掐丝珐琅花浇，中国，清朝，十九世纪末



151

TWO CLOISONNÉ VASES, China, 17th century

h tot cm 86

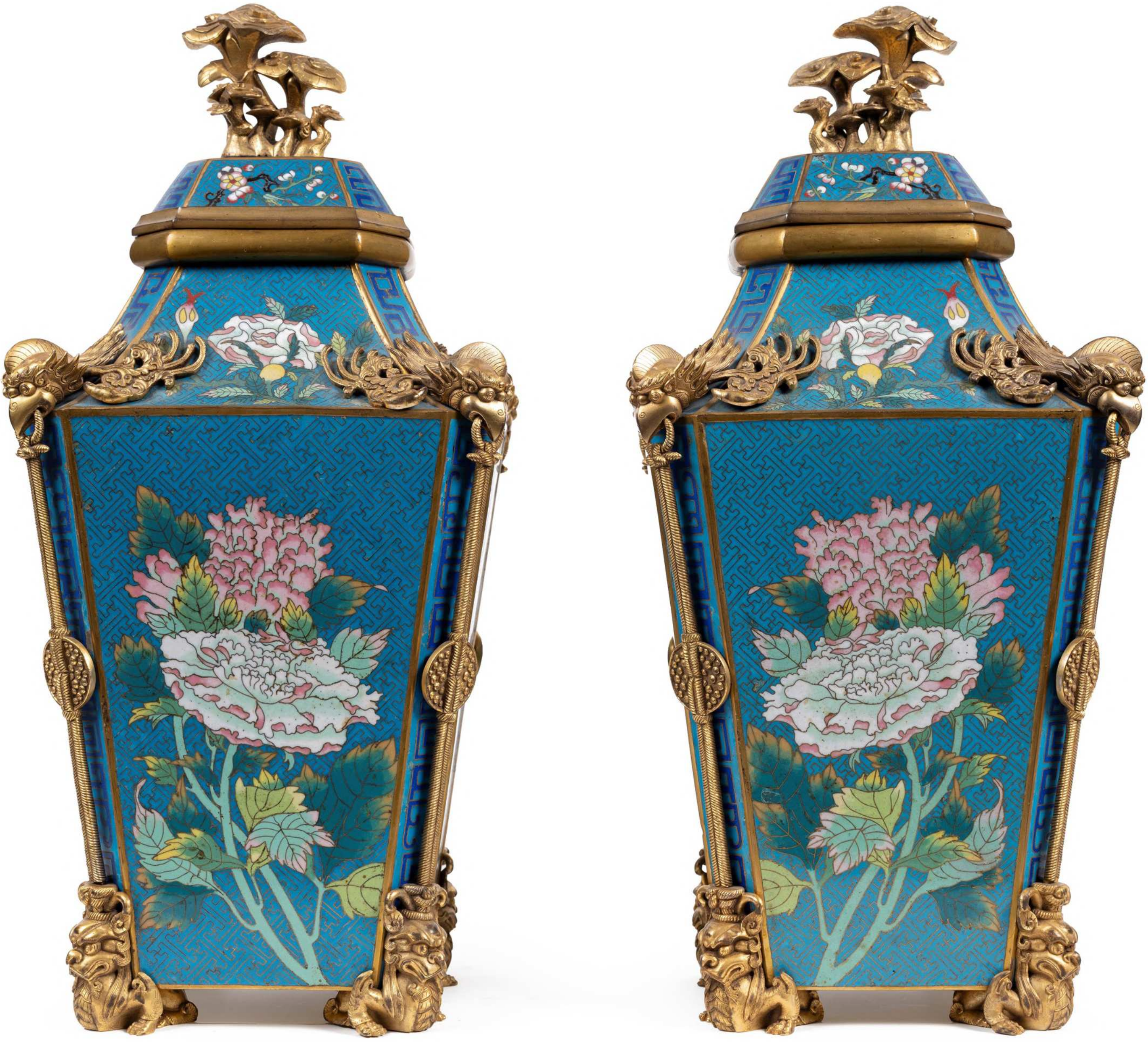
€ 4.000 / 6.000

Decorated with blue, red, and yellow enamel flowers on a turquoise background, with two bronze handles chiseled in the shape of lions holding rings in their mouths. Bronze flowers, modeled as candle holders, are mounted on the tops of the vases, representing prosperous floral plants.

DUE VASI IN CLOISONNÉ, Cina, XVII secolo

Decorato con fiori in smalto blu, rosso e giallo su uno sfondo turchese, con due anse in bronzo cesellate a forma di leone con in bocca anelli. Fiori modellati in bronzo come portacandele sono montati sulla sommità dei vasi, rappresentando piante floreali prosperose.

景泰蓝花卉烛台瓶一对，中国，十七世纪



152

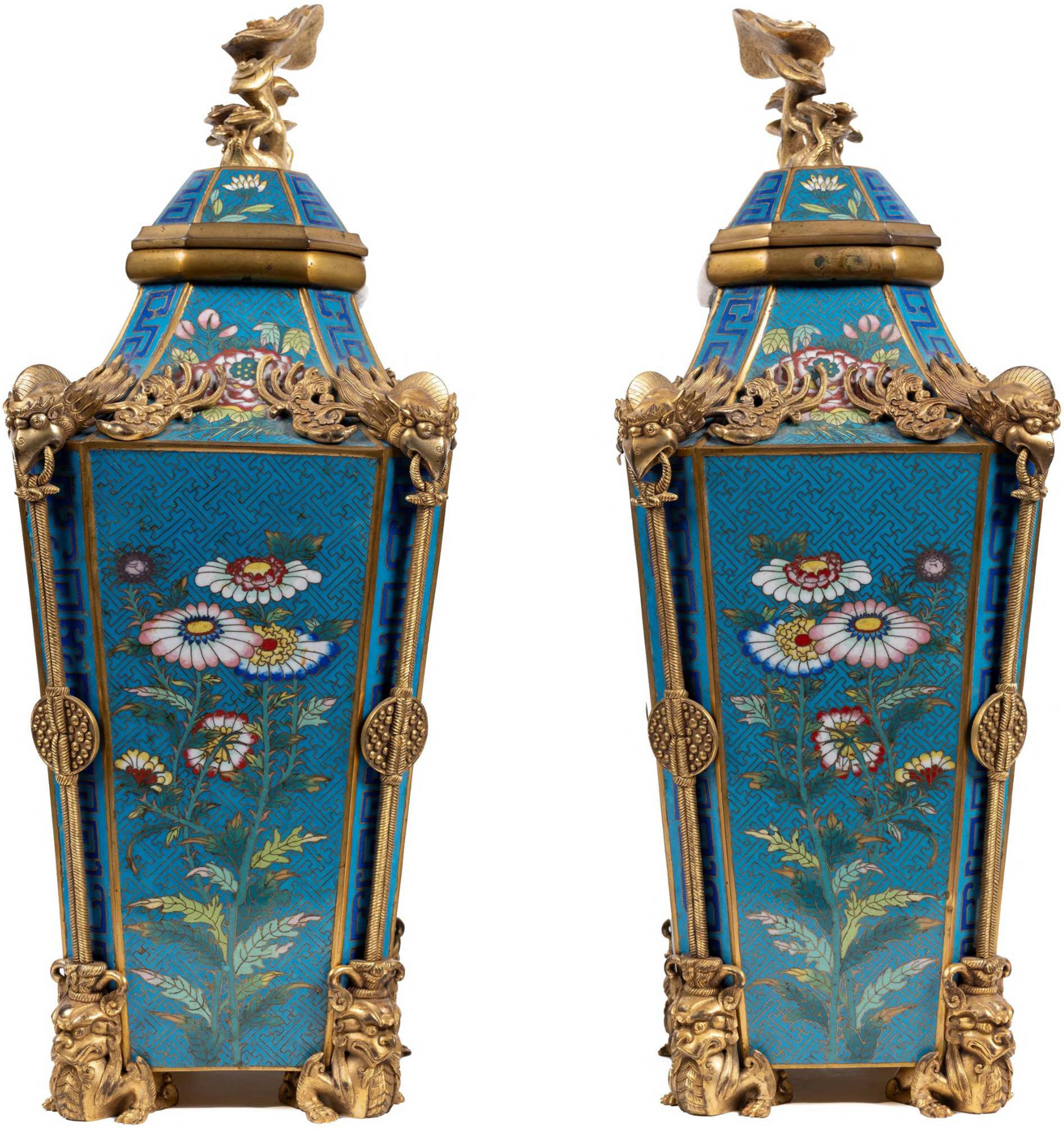
A PAIR OF LARGE CLOISONNÉ VASES AND COVERS, China, Qing dynasty, 18th / 19th century

h cm 53,5

€ 30.000 / 40.000

The vases are decorated on each side with floral motifs, featuring applied gilt bronze falcons and bears on each corner, connected by a rope threading through a circular bi disc. The lid is topped with a ruyi fungus.

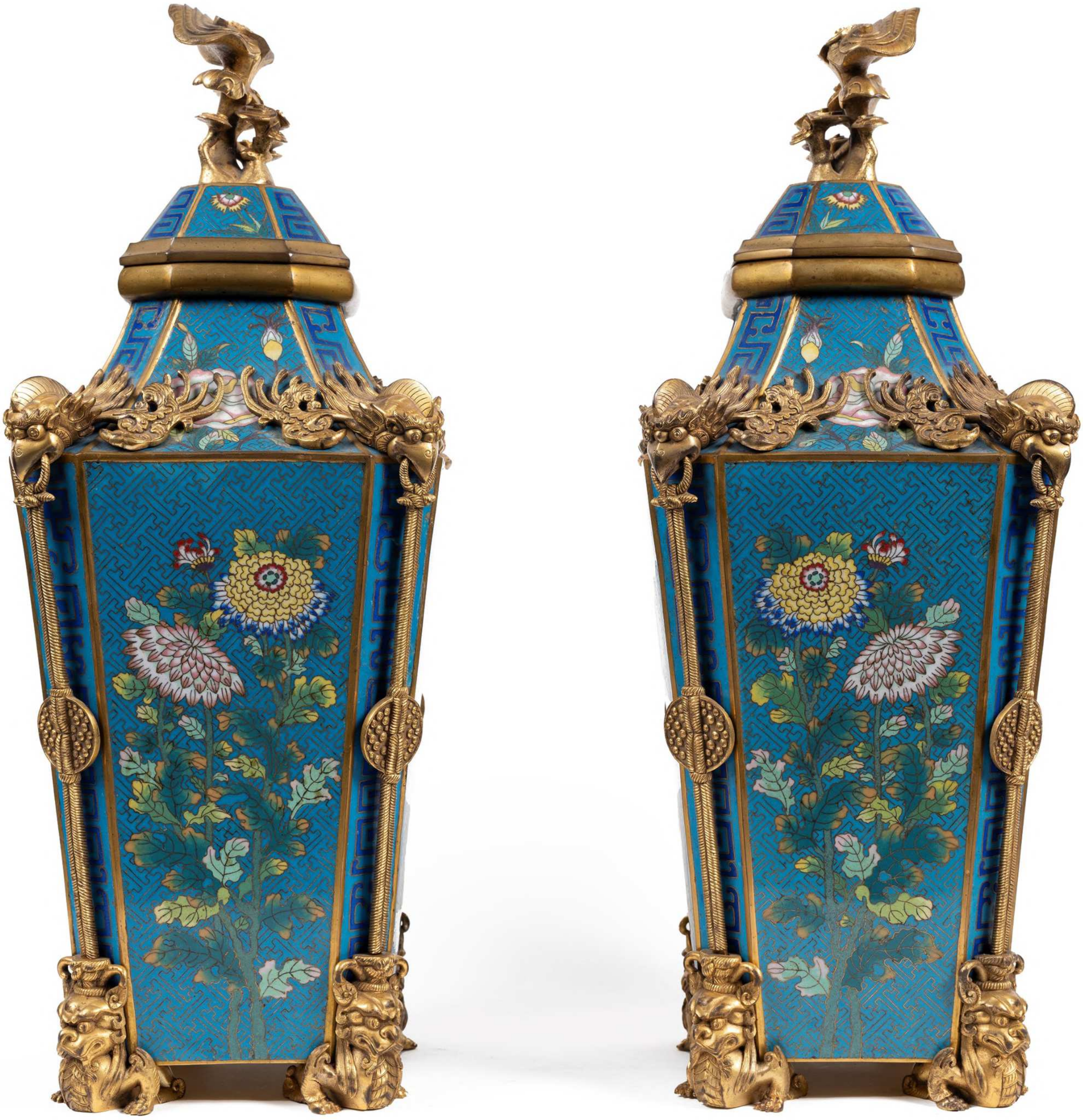
Catalog notes:
A very similar example is housed in the British Museum in London, inventory number 1992,0704.1.



COPPIA DI GRANDI VASI CON COPERCHIO IN CLOISONNÉ, Cina, dinastia Qing, XVIII / XIX secolo

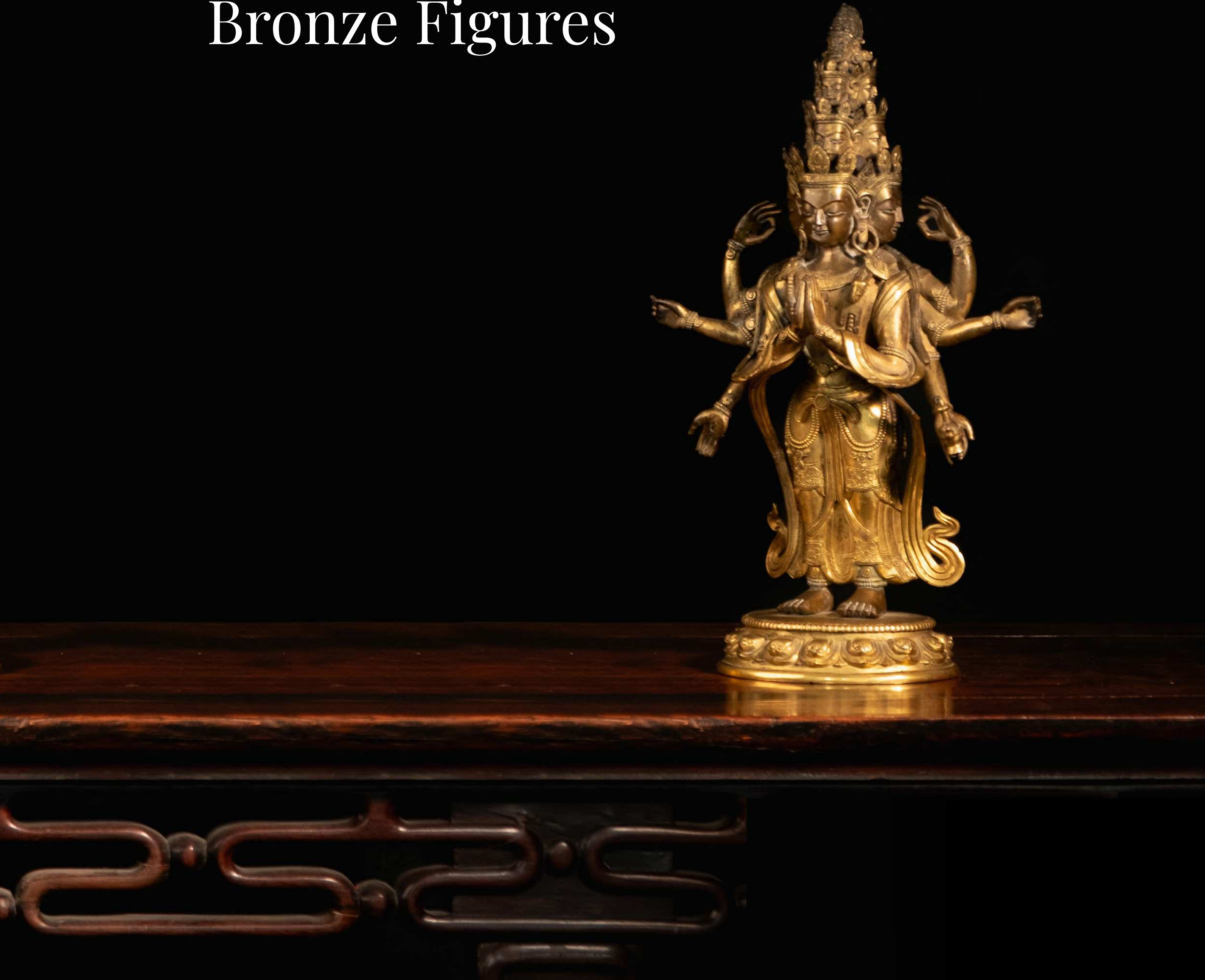
I vasi presentano decorati su ogni faccia con motivi floreali, presentano falconi applicati in bronzo dorato e orsi su ogni spigolo uniti da una corda che passa attraverso un disco circolare bi. Il coperchio è sormontato da un fungo Ruyi.

Note di catalogo:
Un esemplare molto simile è conservato al British Museum di Londra, numero di inventario 1992,0704.1.



掐丝珐琅花卉纹方折角带盖方尊一对，中国，清，十八/十九世纪
器形呈方体折角，肩部方折角处各有铜鎏金蝙蝠一只，口衔绳连钱装饰，寓“福在眼前”之意。腹下四狮子抱球形足。盖钮为一组鎏金灵芝，繁茂挺拔。器体以天蓝锦纹为底纹，盖四面分别饰梅、兰、竹、菊纹饰。肩、腹四面对称式装饰，牡丹、菊花各二面。此器从纹饰、器形制作的都非常规整。
伦敦大英博物馆保存着一件非常相似的藏品，库存编号为1992,0704.1。

The Ullman Collection of Fine Buddhist Bronze Figures



The Ullman Collection was born from a deep interest in and study of Sino-Tibetan art, and more broadly, the art of the Far East, with forays into Japanese, Indian, and Thai art. This passion was supported by an extensive library built over the years and field experiences gained through numerous trips starting in the late 1960s.

During this time, Ullman had the opportunity to meet and collaborate with professionals in the field and collectors who generously shared their collections, enabling him to make significant acquisitions. Among these connections was Professor Canella, about whom Ullman wrote: «Several pieces of considerable historical and artistic interest formed, among other things, the core of the grand collection assembled throughout his life by Professor Canella, an eminent scholar and researcher from the University of Ferrara. I was fortunate to meet him during my university years »[1].

The collection comprises works acquired from their places of origin—including regions spanning Pakistan, India, Nepal, and Indochina—from prominent Italian (Milan and Turin) and international (Paris and London) antique dealers and galleries, as well as from other collectors such as the aforementioned Professor Canella and the painter Lorenzo Alessandri.

Over 25 years of study and research, accompanied by strategic acquisitions, the collection grew to encompass significant works notable for their craftsmanship and iconographic interest. As Ullman himself explained in a letter to Gismondi: «[...] Each piece, each object, each figure is the result of extensive research. While it could not exhaust the vast subject of Tibetan iconography, it succeeded in forming one of the most representative Italian collections in the field.»[2] The collection first gained cultural recognition with the exhibition *Sino-Tibetan Art from the 15th to the 19th Century,* promoted by "INA-Assitalia per la Cultura" and held at the exhibition spaces of the Parma Agency (April 15–June 15, 1991).

A few years later, the exhibition The Sacred Mountains: Ancient Art of Tibet, curated by Enrica Pagella and Luana Ponzoni, was organized. Sponsored by the Municipality of Modena, the Department of Culture and Cultural Heritage, and the Museum of Medieval and Modern Art, it was displayed in the exhibition hall of the Town Hall, opposite the Cathedral, in Piazza Grande (Modena, February 12–March 20, 1994). The exhibition was documented in a catalog featuring an introduction and scholarly entries by Professor Erberto F. Lo Bue, one of Italy's leading experts in the field. In 1993, during the selection and classification of works for the exhibition, Ullman began a collaborative relationship with Professor Lo Bue. Through these interactions, he connected with other scholars and collectors, including Italo Gilardi and Lorenzo Alessandri, the latter known for his surrealist-inspired paintings and as the founder of the "Surfanta" movement. Alessandri had a longstanding interest in Tibetan thought and its artistic expressions, as evidenced by his collection of bronzes and thangkas.

This mutual appreciation between art enthusiasts is reflected in a personal note written by Alessandri in June 1994 on one of his catalogs: «To the Tibetologist, with admiration for his collection – Alessandri, 6/94»[3]. This relationship also led Ullman to acquire a significant group of bronzes from Alessandri.

Following the Modena exhibition, another notable event was Himalayan Energy, held at the Persian Gallery—Rugs and Ancient Furnishings from Tibet (Reggio Emilia, April 6–14, 2002). Sponsored by the Department of Culture of the Province of Reggio Emilia, the exhibition was accompanied by a catalog featuring photographs of pieces from the collection, with a particular focus on ritual objects such as flaying knives, stirrups, votive lamps, daggers, kapalas, vajras, and several bronze statues.

In 2003, Ullman decided to renew his study and research of Sino-Tibetan art by transferring part of his collection to the Museum of Oriental Art (MAO) in Turin. These works, of significant artistic value, enriched the museum's new exhibition spaces inaugurated in December 2008. This transaction, facilitated by the Cultural Heritage Directorate of the Piedmont Region, was conducted with the guidance of Professor Franco Ricca, then director of the museum.

In the years that followed, Ullman continued to pursue his passion for Eastern art, acquiring books and bronze works, as long as his health permitted.

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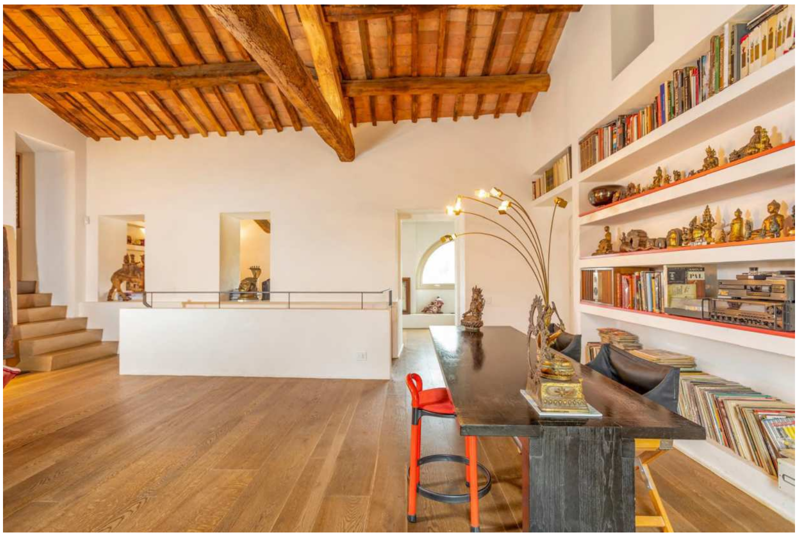
[1] Da una lettera indirizzata al Prof. Gismondi del 10 maggio 2000.
[2] Ibidem
[3] Alessandri 1981, Mutamenti, Libreria Editrice, Sevagram, Torino.



La collezione Ullman nasce dall'interesse e dallo studio per l'arte sino-tibetana, e più in generale per quella dell'estremo oriente, con incursioni nell'arte giapponese, indiana e thailandese. Il tutto è corroborato da un'importante biblioteca formatasi negli anni e dall'esperienza fatta sul campo, con i numerosi viaggi realizzati a partire dalla seconda metà degli anni Sessanta.

Nell'arco di questo periodo ha modo di conoscere e frequentare i professionisti attivi nel settore; i collezionisti che hanno condiviso le proprie raccolte, permettendogli così di procedere con importanti acquisizioni. Va citato il caso del professore Canella, sul quale scrive: «Alcuni pezzi di notevole interesse storico-artistico, formavano tra l'altro il cuore della grande raccolta che il Prof. Canella, eminente studioso e ricercatore dell'Università di Ferrara, riunì durante tutta la sua vita; ebbi l'occasione e la fortuna di frequentarlo ancora ai tempi dell'università»[1].

La collezione è quindi composta da opere reperite sul territorio d'origine, l'area compresa tra il Pakistan, l'India, il Nepal e l'Indocina; presso importanti antiquari e/o galleristi italiani (piazza di Milano e di Torino) e stranieri (il mercato di Parigi e di Londra); da altri collezionisti, quali, ad esempio, il già citato professor Canella e il pittore Lorenzo Alessandri.

Dopo venticinque anni di attività nello studio e nella ricerca, accompagnate da puntuali acquisizioni, la raccolta raggiunge un corpus di opere significative per la qualità della loro fattura e per l'interesse iconografico. Lo spiega bene lo stesso Ullman nella lettera, già citata, indirizzata a Gismondi: «[...] ogni pezzo, ogni oggetto, ogni figura è il risultato di una lunga ricerca che se non poteva esaurire il tema della vastissima iconografia tibetana, ha ottenuto di costituire e di essere riconosciuta come una delle più rappresentative collezioni italiane»[2]. Un primo riconoscimento culturale arriva con la mostra Arte Sino-tibetana dal XV al XIX secolo, promossa da «INA-Assitalia per la cultura», ed allestita presso gli spazi espositivi dell'Agenzia di Parma (15 aprile-15 giugno 1991).

A pochi anni di distanza si registra la mostra Le Montagne Sacre. Antica Arte del Tibet, a cura di Enrica Pagella e Luana Ponzoni. L'evento, promosso dal Comune di Modena, dall'Assessorato alla Cultura e Beni culturali, e infine dal Museo d'Arte Medievale e Moderna, è allestito nella Sala mostre del Palazzo Comunale, di fronte al Duomo, in piazza Grande (Modena, 12 febbraio-20 marzo 1994). A documentare la mostra è il catalogo, con il testo introduttivo e le schede scientifiche del Professor Erberto F. Lo Bue, tra i massimi esperti in Italia. Col Professor Lo Bue, Ullman stringe un rapporto di collaborazione e di confronto, a partire dal 1993, quando si svolge il lavoro di selezione e di classificazione delle opere da esporre. È grazie a questi incontri che viene a conoscenza di altri studiosi e collezionisti del settore, tra cui Italo Gilardi e Lorenzo Alessandri, quest'ultimo noto per la sua attività pittorica legata alla rilettura del Surrealismo che trova voce nella fondazione del movimento Surfanta.

Alessandri è da sempre stato interessato al pensiero tibetano e alle sue espressioni plastiche: la sua raccolta di bronzi e di thangke ne sono la prova. Un rapporto di stima reciproca, tra cultori della materia, testimoniata ora dalla dedica stesa nel mese di giugno su uno dei suoi cataloghi: «Al tibetista con ammirazione per la sua raccolta - Alessandri – 6/94»[3]; ora con l'acquisizione da parte di Ullman di un cospicuo nucleo di bronzi.

Dopo la mostra di Modena si può segnalare quella di Reggio Emilia, Himalayan Energy allestita presso la Persian Gallery - tappeti e antichi arredi dal Tibet (Reggio Emilia, 6-14 aprile 2002), evento realizzato con il patrocinio dell'Assessorato alla Cultura della Provincia di Reggio Emilia. La mostra è documentata da un catalogo dove sono fotografati alcuni pezzi della raccolta, con particolare attenzione agli oggetti rituali come mannaia, staffa da cavalcatura, lampade votive, pugnali, Kapala, Vajra, e alcune statue in bronzo. L'esigenza di rinnovare lo studio e la ricerca sull'arte sino-tibetana lo porta, nel 2003, ad alienare parte della collezione al Museo d'Arte Orientale (MAO) di Torino, con opere di alto valore artistico che andranno ad arricchire il nuovo allestimento museale inaugurato nel dicembre del 2008. L'operazione, avvenuta tramite la Direzione Beni culturali della Regione Piemonte, si è avvalsa della consulenza del professor Franco Ricca, all'epoca direttore del Museo.

Negli anni successivi, Ullman ha dato continuità ai suoi interessi per l'arte d'oriente, con l'acquisto di libri e di opere in bronzo, fino a quando la salute glielo ha permesso.

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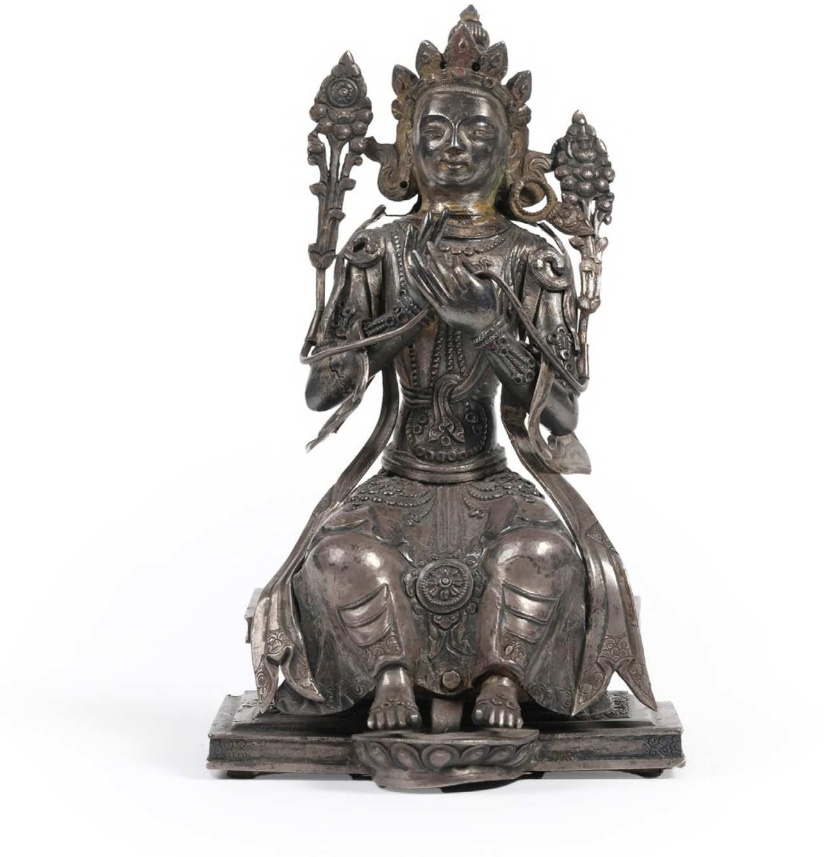
[1] From a letter addressed to Prof. Gismondi dated May 10, 2000.
[2] Ibidem
[3] Alessandri 1981, Mutamenti, Libreria Editrice, Sevagram, Torino.



153

A SILVER FIGURE OF MAITREYA,
China, Qing dynasty, 18th century

h cm 16

€ 2.000 / 3.000

Seated on a lotus throne, holding two flowers in his hands. He wears a wide draped robe and large, prominent necklaces on his chest.

Provenance: from the Ullman collection, Italy.

Catalogue notes:
On the present lot, XRF analyses have been performed in two points, respectively on the back and on the base. The chemical analyses reported in this catalog were conducted using an Olympus XRF analyzer, model VCR-CCC-A3 (SN: 823330), equipped with a 40 kV Rhodium tube. Measurements were carried out with an acquisition time of 30 seconds per sample and an analysis radius of 2 millimeters. Please note that the element labeled as W (Tungsten) in the results should be interpreted as Au (Gold). The results are expressed as percentages (%) for elements present in larger quantities and in parts per million (PPM) for those present in trace amounts. It is worth noting that 1 PPM corresponds to 0.0001%.

Base: Ag 88.34, Cu 6.931, S 1.656, W 1.274, Al 1.01, P 0.323, Pb 0.237, Zn 0.224, Mo 0.0047. Back: Ag 81.81, S 10.038, Cu 5.610, Al 0.87, W 0.644, Zn 0.405, Si 0.217, P 0.182, Pb 0.133, Fe 0.090, Mo 0.0027, Sr 0. 0026

FIGURA IN ARGENTO,
Cina, dinastia Qing, XVIII secolo

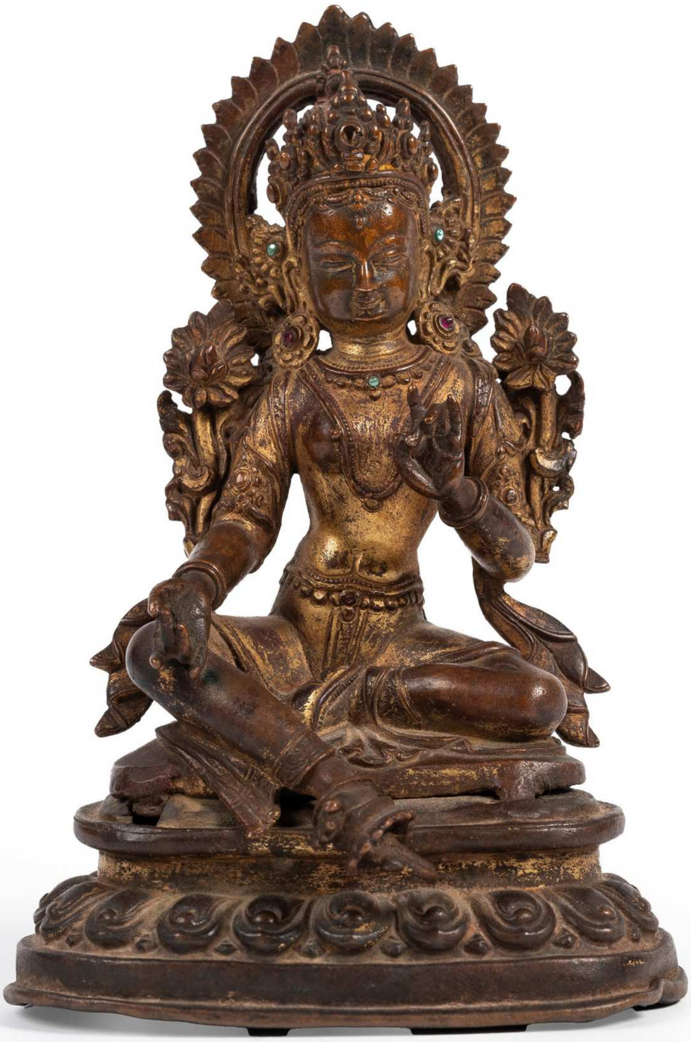
Raffigurante il Buddha Maitreya, seduto su un trono di loto che tiene in mano due fiori, indossa una larga veste drappeggiata e sul petto porta delle vistose collane.

Provenienza: Collezione Ullman, Italia.

Note di catalogo:
Sul presente lotto sono state eseguite analisi XRF in due punti, rispettivamente sulla base e sulla schiena. Le analisi chimiche riportate in questo catalogo sono state effettuate utilizzando un analizzatore XRF (Fluorescenza a Raggi X) Olympus modello VCR-CCC-A3 (SN: 823330), equipaggiato con un tubo al Rodio 40kv. Le misurazioni sono state eseguite con un tempo di acquisizione di 30 secondi per campione e un raggio di analisi di 2 millimetri. Si prega di notare che l’elemento indicato come W (Tungsteno) nei risultati deve essere interpretato come Au (Oro). I risultati sono espressi in percentuale (%) per gli elementi presenti in quantità maggiori e in parti per milione (PPM) per quelli presenti in tracce. Si ricorda che 1 PPM corrisponde a 0,0001%.

Base: Ag 88.34, Cu 6.931, S 1.656, W 1.274, Al 1.01, P 0.323, Pb 0.237, Zn 0.224, Mo 0.0047. Schiena: Ag 81.81, S 10.038, Cu 5.610, Al 0.87, W 0.644, Zn 0.405, Si 0.217, P 0.182, Pb 0.133, Fe 0.090, Mo 0.0027, Sr 0. 0026

银佛像，中国，清 十八世纪



154

A GILT-BRONZE FIGURE OF GREEN TARA,
Nepal, 17th / 18th century

h cm 15

€ 2.000 / 3.000

Seated in lalitasana on a lotus base, with her right foot resting on a single lotus emerging from the base. She holds her hands in varadamudra. Her face bears a benevolent expression, emphasized by downward-facing eyes beneath arched eyebrows and a gentle smile. Her lobes are adorned with earrings shaped like wheels, and her elaborate crown encircles a high chignon. Tara is further embellished with ornamental jewelry, intertwined with long lotus flowers that grace her shoulders.

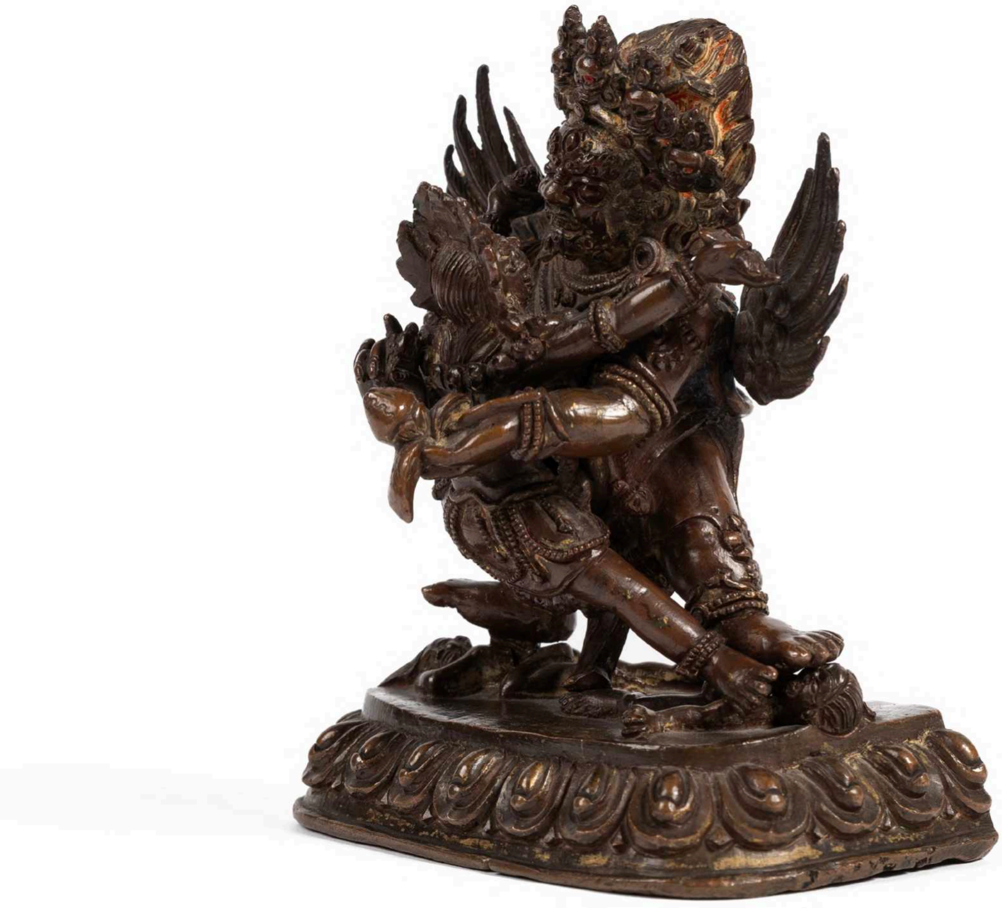
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO,
Nepal, XVII / XVIII secolo

Raffigurante Tara Verde seduto in lalitasana su una base a fiore di loto, il piede destro poggia su un loto singolo che emerge dalla base. Ha le mani in varadamudra, il volto con un'espressione benevola accentuata dagli occhi abbassati sotto sopracciglia arcuate e un sorriso delicato, incorniciato da un paio di lobi pendenti adornati con orecchini a forma di ruota e una corona elaborata che racchiude un alto chignon. È ulteriormente vestito con gioielli ornamentali e intrecciato con lunghi fiori di loto che affiancano le spalle.

Provenienza: collezione Ullman, Italia.

鎏金绿度母像，西藏，十七/十八世纪



155

A BRONZE FIGURE OF HAYAGRIVA,
Tibet, 19th century

h cm 13

€ 1.800 / 2.500

With wings, trampling two figures along with his consort in yab-yum, seated above a lotus base. In their hands, they hold attributes, including a vajra and a kartika.

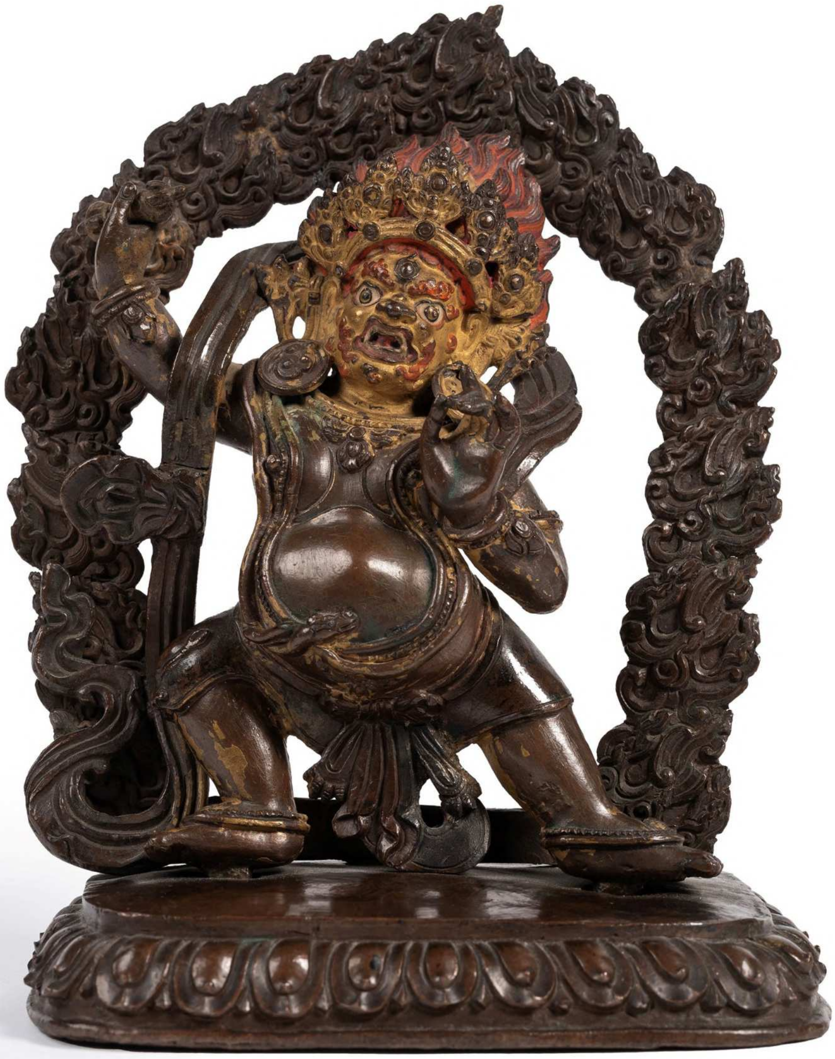
Provenance: from the Ullman, Italy.

FIGURA IN BRONZO,
Tibet, XIX secolo

Raffigurante il Buddha Maitreya, seduto su un trono di loto che tiene in mano due fiori, indossa una larga veste drappeggiata e sul petto porta delle vistose collane.

Provenienza: Collezione Ullman, Italia.

铜像，西藏，十九世纪



156

A GILT-RONZE FIGURE OF VAJRAPANI,
Tibet, 18th century

h cm 16

€ 1.800 / 2.500

Finely cast in alidhasana, with the right hand holding a vajra and the left in katakamudra; adorned with snakes, jewelry, and fluttering ribbons. The fierce face has bulging eyes, and the hair forms flames above a crown. He rests on a lotus flower base and is backed by a flame, with traces of gilding.

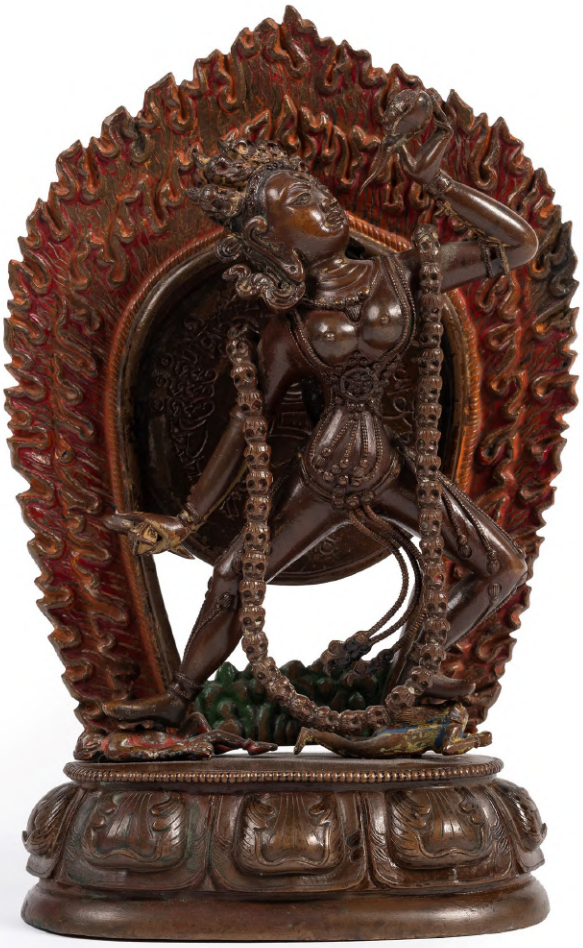
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO,
Tibet, XVIII secolo

Raffigurante Vajrapani, finemente fuso in alidhasana, con la mano destra che regge un vajra e la sinistra in katakamudra; adornato di serpenti, gioielli e nastri svolazzanti. Il volto feroce con occhi sporgenti e capelli a forma di fiamma sopra una corona. Poggia su una base a fiore di loto e sul retro presenta una fiamma, tracce di doratura.

Provenienza: collezione Ullman, Italia.

鎏金金剛手菩薩像，西藏，十八世纪



157

A GILT-BRONZE AND POLYCROME FIGURE OF VAJRAYOGINI, Tibet, 19th / 20th century

h cm 18

€ 1.000 / 1.500

Holding a kartika in her right hand and drinking blood from a kapala with her left hand. With her right foot, she treads on the chest of Kālarātri, and with her left foot, she treads on the forehead of Bhairava. Her semi-nude body is adorned with jewelry, and she wears a necklace of fifty skulls and a crown with five skulls on her head. The figure stands on a lotus base from which rises a flame, at the center of which is a medallion bearing characters in Sanskrit. The sculpture shows traces of gilding and polychrome enamels.

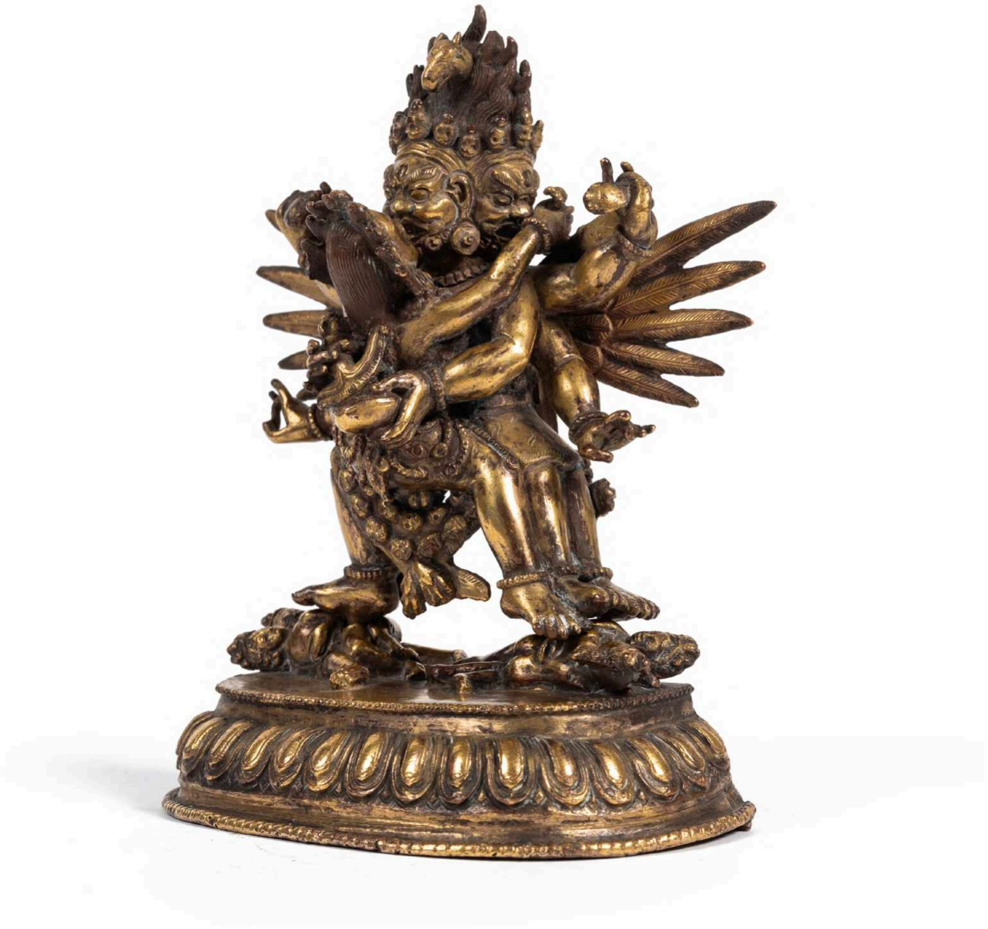
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO E POLICROMO, Tibet, XIX / XX secolo

Raffigurante Vajrayogini che nella mano destra tiene un kartika e con la mano sinistra beve del sangue da un kapala, col piede destro calpesta il petto di Kalaratri e col piede sinistro la fronte di Bhairava. Il corpo seminudo è adornato da gioielli e porta una collana con cinquanta teschi e sul capo una corona con cinque teschi. La figura poggia sopra una base a fiore di loto da cui sorge una fiamma che reca al centro un medaglione con caratteri in sanscrito. Presenta tracce di doratura e smalti policromi.

Provenienza: collezione Ullman, Italia.

鎏金金刚瑜伽母像，西藏，十九/二十世纪



158

A GILT BRONZE FIGURE OF HAYAGRIVA,
China / Tibet, 18th century

h cm 15

€ 2.500 / 3.500

Here with his consort in yab-yum, trampling figures in erotic poses. He is shown winged, with four legs and six arms, and wearing the skin of a tiger and an elephant head on his back. They hold various attributes in their hands.

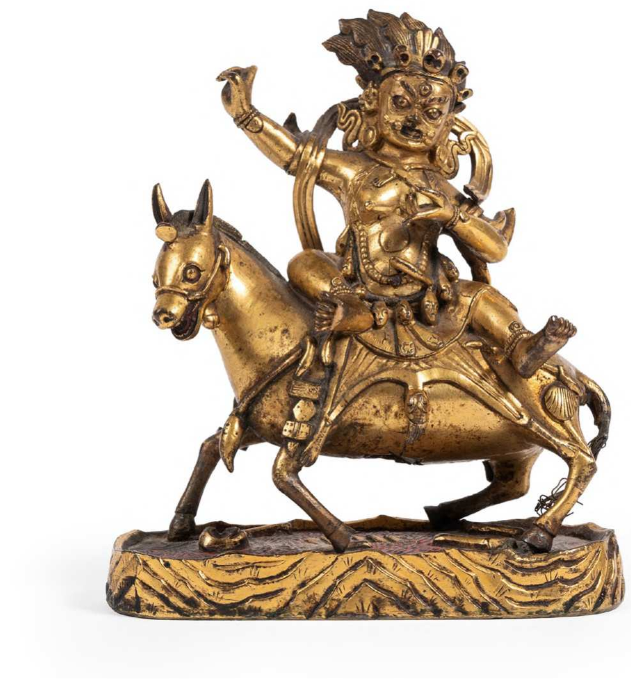
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO,
Cina / Tibet, XVIII secolo

Raffigurante Hayagriva con consorte in yab yum mentre calpestano delle figure in atteggiamenti erotici. Lui è raffigurato alato, con quattro gambe e sei braccia e sul dorso la pelle di tigre e una testa di elefante; tengono in mano attributi.

Provenienza: collezione Ullman, Italia.

鎏金馬頭觀音像，西藏，十八世纪



159

A GILT BRONZE FIGURE OF PALDEN LHAMO, Cina - Tibet, 18th century

h cm 11

€ 2.000 / 3.000

Depicted with a wrathful expression, seated in lalitasana on a mule. The right arm is raised, while the left hand like holding a skull cup. The fierce face is characterized by glaring eyes, exposed sharp teeth, and a third eye between her bushy eyebrows. The flaming hair is swept upward, adorned with a crescent moon above a crown of five skulls. She wears a shawl draped over her shoulders, with a lion-shaped earring on her right ear, beaded jewelry, and a rosary of figural heads. A flayed human skin serves as a saddle blanket, and the entire composition rests on a rock-shaped base with jagged waves amid an ocean of blood, where a skeleton emerges.

Provenance: from the Ullman collection, Italy.

Catalog Notes:
Comparable to a sculpture at the Palace Museum in Beijing, illustrated in *Palace Museum 2002, Iconography and Styles, Tibetan Statues in the Palace Museum,* Beijing, pp. 418–419, plate 185.

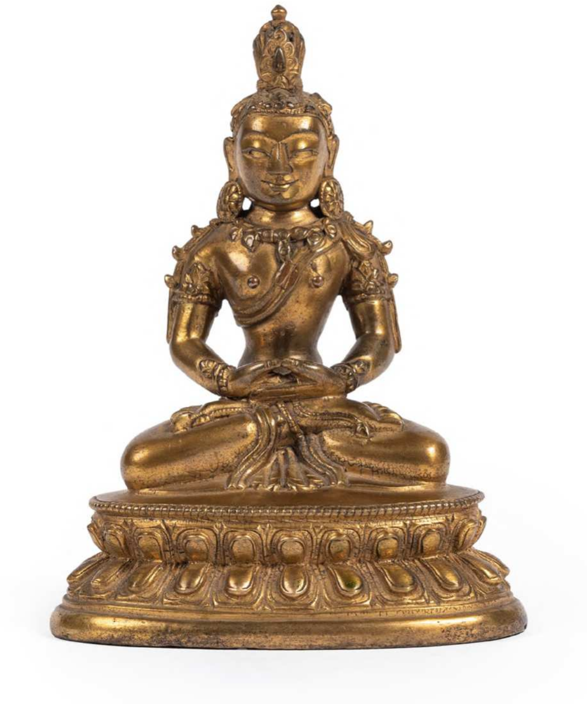
FIGURA IN BRONZO DORATO, Cina - Tibet, XVIII secolo

Raffigurante Palden Lhamo irato seduto in lalitasana su un mulo, con il braccio destro sollevato e la mano sinistra a tenere una coppa di teschio. Il suo volto feroce è caratterizzato da un paio di occhi fissi e denti aguzzi esposti, trafitto da un terzo occhio posto tra le sue sopracciglia cespugliose. I capelli fiammeggianti sono raccolti verso l’alto, adornati con una mezzaluna sopra una corona a cinque teschi. Indossa uno scialle sulle spalle e porta un orecchino a forma di leone sull’orecchio destro, insieme a gioielli di perline e un rosario di teste figurative. La pelle umana squartata funge da coperta per la sella, il tutto poggiato su una base a forma di roccia di onde croccanti in mezzo a un oceano di sangue nel quale compare uno scheletro.

Provenienza: collezione Ullman, Italia.

Note di catalogo:
Si confronti con una scultura presente al Palace Museum di Pechino ed illustrata in Palace Museum 2002, Iconography and Styles, Tibetan Statues in the Palace Museum, Pechino, pag. 418-419, pl. 185.

铜鎏金吉祥天母像，藏汉，十八世纪



160

A GILT-BRONZE FIGURE OF AMITAYUS, China / Tibet, 18th / 19th century

h cm 10,5

€ 2.000 / 3.000

Depicting Buddha Amitayus seated on a double lotus base in dhyanasana with hands joined in dhyanamudra, wearing a dhoti covering the legs, the chest adorned with a series of necklaces, the face with a meditative expression and downcast eyes.

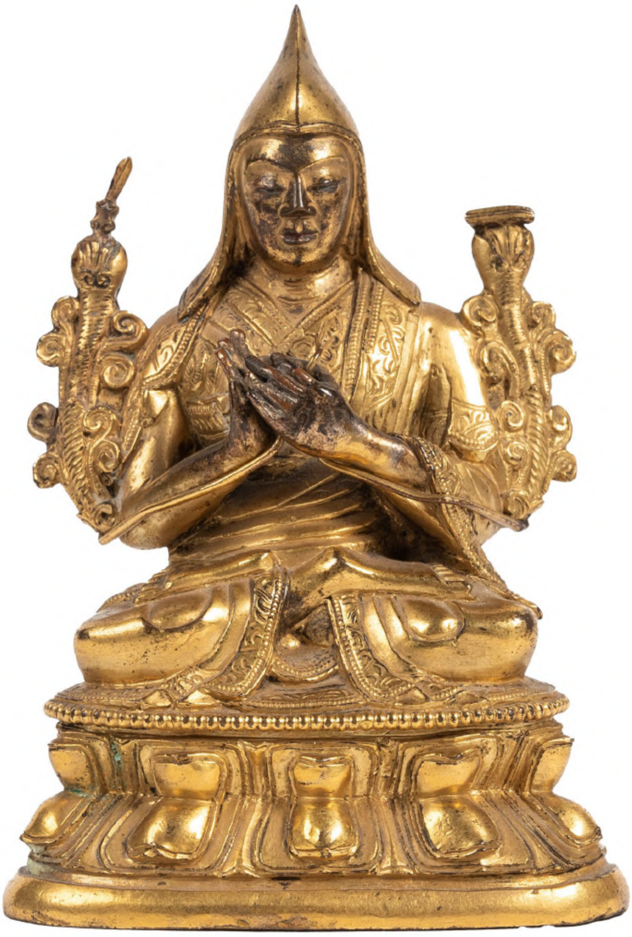
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO, Cina / Tibet, XVIII / XIX secolo

Raffigurante Hayagriva con consorte in yab yum mentre calpestano delle figure in atteggiamenti erotici. Lui è raffigurato alato, con quattro gambe e sei braccia e sul dorso la pelle di tigre e una testa di elefante; tengono in mano attributi.

Provenienza: collezione Ullman, Italia.

鎏金铜无量寿像，汉/藏，十八/十九世纪



161

A GILT-BRONZE FIGURE OF TSONGKHAPA, China, Qing dynasty, 18th century

h cm 11

€ 2.500 / 3.500

Seated in dhyanasana on a double lotus flower base, holding two stalks.

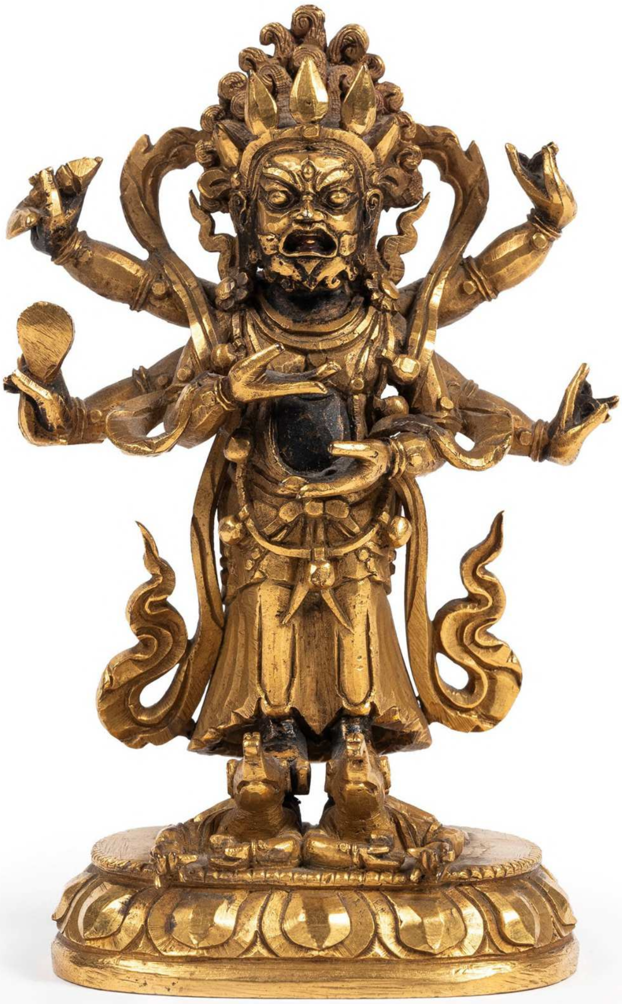
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO, Cina, dinastia Qing, XVIII secolo

Raffigurante Tsongkhapa seduto in dhyanasana su una base a doppio fiore di loto che regge due steli.

Provenienza: collezione Ullman, Italia.

鎏金宗喀巴像，中国，清 十八世纪



162

A GILT-BRONZE FIGURE OF SHADBHUJA MAHAKALA, China / Tibet, 18th / 19th century

h cm 12

€ 2.000 / 2.500

Casted withwith six arms, standing on a lotus base, trampling two Vignataka with elephant heads.

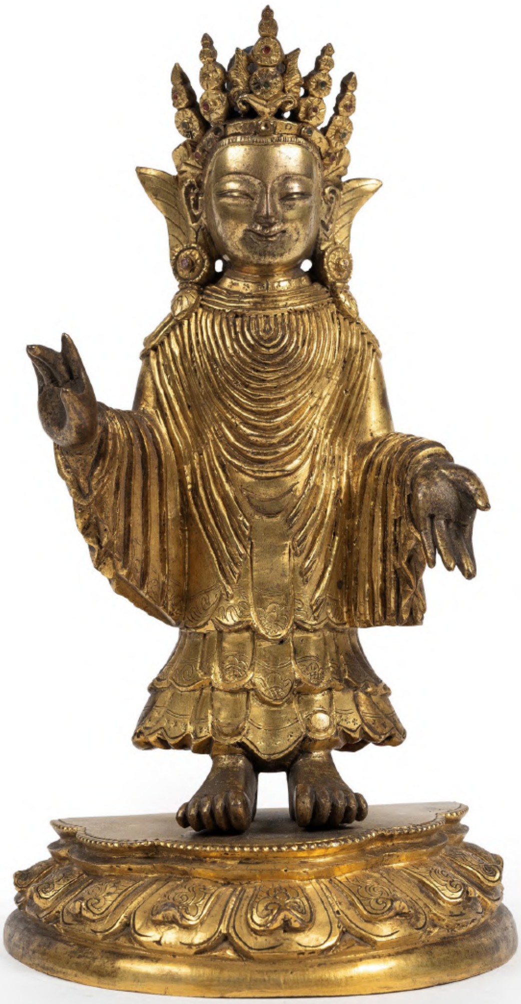
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO, Cina / Tibet, XVIII / XIX secolo

Raffigurante Mahakala Shadbhuja con sei braccia, stante su una base a fiore di loto calpestando due Vignataka con teste di elefanti.

Provenienza: collezione Ullman, Italia.

铜鎏金玛哈嘎拉像，汉/藏，十八/十九世纪



163

A GILT-BRONZE FIGURE OF UDAYANA BUDDHA, China / Mongolia, 18th / 19th century

h cm 17

€ 2.000 / 3.000

Standing on a lotus flower base with engraved petals, the right hand is raised in abhaya mudra, and the left hand is in varada mudra. Wears a wide, draped robe intricately engraved with flowers. On the head brings a diadem, and wears earrings.

This style is derived from the Buddhist sculpture of ancient Gandhara and early Central Asian cultures, where images of the Buddha reflected classical Greco-Roman influence, especially in the flowing drapery.

Provenance: from the Ullman collection, Italy.

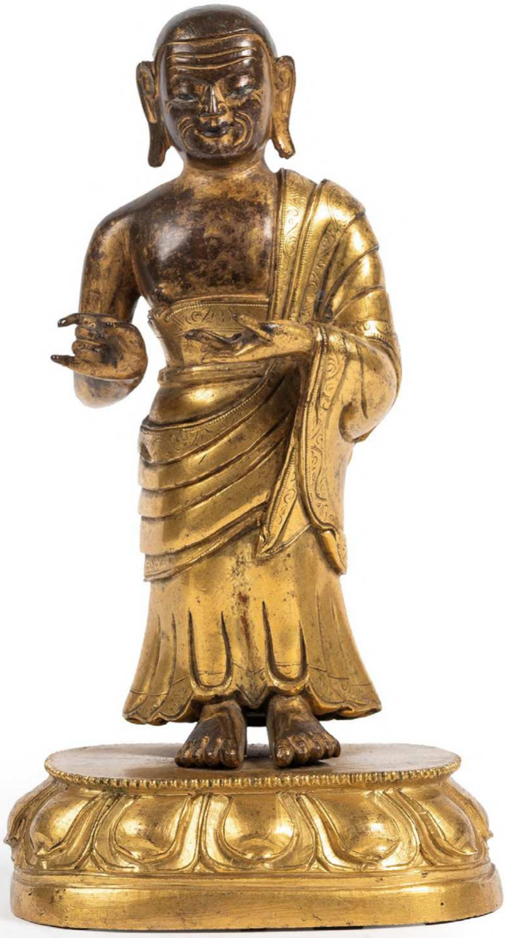
FIGURA IN BRONZO DORATO, Cina / Mongolia, XVIII / XIX secolo

Raffigurante Udayana Buddha in posizione eretta su una base a fiore di loto con petali cesellati, con la mano destra sollevata in abhaya mudra e la mano sinistra in varada mudra, indossa una larga veste drappeggiata e cesellata con fiori. Sul capo porta un diadema, porta orecchini.

Provenienza: collezione Ullman, Italia.

Note di catalogo:
Questo stile deriva dalla scultura buddhista dell’antica Gandhara e delle prime culture dell’Asia centrale, dove le immagini del Buddha riflettevano l’influenza classica greco-romana sopratutto nei drappeggi fluenti.

铜鎏金优陀耶佛像，中国/蒙古，十八/十九世纪



164

A GILT-BRONZE FIGURE OF SARIPUTRA OR MAUDGALYAYANA
China / Tibet, 18th century

h cm 15,5

€ 3.000 / 5.000

Standing on a lotus base, with the right hand in apanamudra and the left hand with the palm facing upward as if holding a bowl. He is dressed in a wide, intricately carved tunic.

Provenance: from the Ullman collection, Italy.

Catalogue notes:
Compare with the figures of Ananda and Kasyapa from the Qing court collection now at the Palace Museum in Beijing, and illustrated in Palace Museum 2007, The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet, Shanghai, pp. 213-214, no. 203, 204.

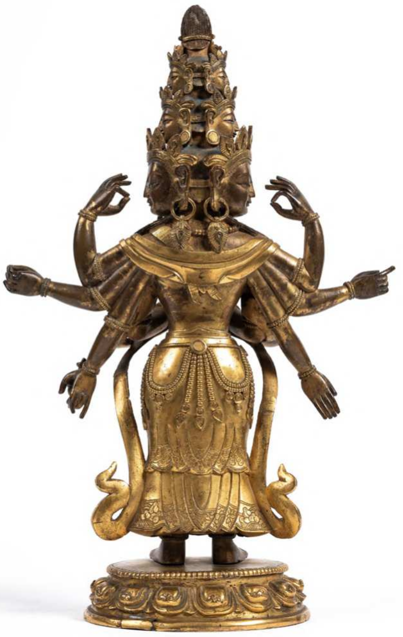
FIGURA IN BRONZO DORATO,
Cina / Tibet, XVIII secolo

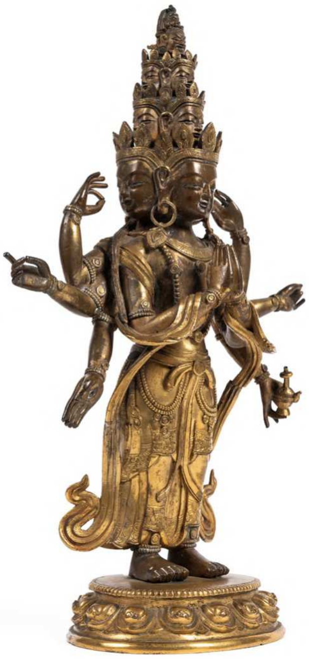
Raffigurante Sariputra o Maudgalyayana in piedi su una base a fiore di loto con la mano destra in apanamudra e la sinistra col palmo rivolta verso l'alto come a reggere una ciotola, indossa una larga tunica ben cesellata.

Provenienza: collezione Ullman, Italia.

Note di catalogo:
Si confronti con le figure di Ananda e Kasyapa della collezione della corte Qing e conservata al Palace Museum di Pechino ed illustrata in Palace Museum 2007, The Complete Collection of Treasure of the Palace Museum: Buddhist Statue of Tibet, Shanghai, pp. 213-214, no. 203, 204.

鎏金摩诃目犍乾连像，汉/藏，十八世纪





165

A RARE GILT-BRONZE FIGURE OF AVALOKITESVARA EKADASAMUDRA,
China / Tibet, 18th century

h cm 32

€ 12.000 / 18.000

In his eleven-faced form, standing on a lotus base. He is shown with eight arms, the two main ones in atmanjalimudra, and the others in various mudras. In his lower left hand, he holds a kundika. He is dressed in intricately draped robes and adorned with prominent jewelry and a crown.

Provenance: from the Ullman collection, Italy.

Exhibitions: Le montagne Sacre, Antica Arte del Tibet, 12 February - 20 March 1994, Modena, Palazzo Comunale.

Literature: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 17 n. 15.

Catalogue notes:
For a similar, larger figure, see the one from the Qing court collection now at the Palace Museum in Beijing, illustrated in Palace Museum 2007, The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet, Shanghai, p. 216, no. 206.

On the present lot, XRF analyses have been performed. The chemical analyses reported in this catalog were conducted using an Olympus XRF analyzer, model VCR-CCC-A3 (SN: 823330), equipped with a 40 kV Rhodium tube. Measurements were carried out with an acquisition time of 30 seconds per sample and an analysis radius of 2 millimeters. Please note that the element labeled as W (Tungsten) in the results should be interpreted as Au (Gold). The results are expressed as percentages (%) for elements present in larger quantities and in parts per million (PPM) for those present in trace amounts. It is worth noting that 1 PPM corresponds to 0.0001%.

Cu 60.44, Zn 27.268, W 3.630, S 2.863, P 2.799, Al 0.85, Pb 0.680, Fe 0.492, Sn 0.321, Si 0.272, Ni 0.247, Ag 0.077, Bi 0.048, Co 0.015

RARA FIGURA IN BRONZO DORATO,
Cina / Tibet, XVIII secolo

Raffigurante Avalokitesvara nella sua forma a undici facce (Ekadasamukha), in piedi su una base a fiore di loto. Raffigurato con otto braccia, le due principali in atmanjalimudra e le altre in diversi mudra mentre nella mano in basso a sinistra tiene un kundika. Indossa una veste drappeggiata e ben cesellata e porta vistosi gioielli e diademi.

Provenienza: collezione Ullman, Italia.

Esibizioni: Le montagne Sacre del Tibet, 12 Febbraio - 20 marzo 1994, Modena, Palazzo Comunale.

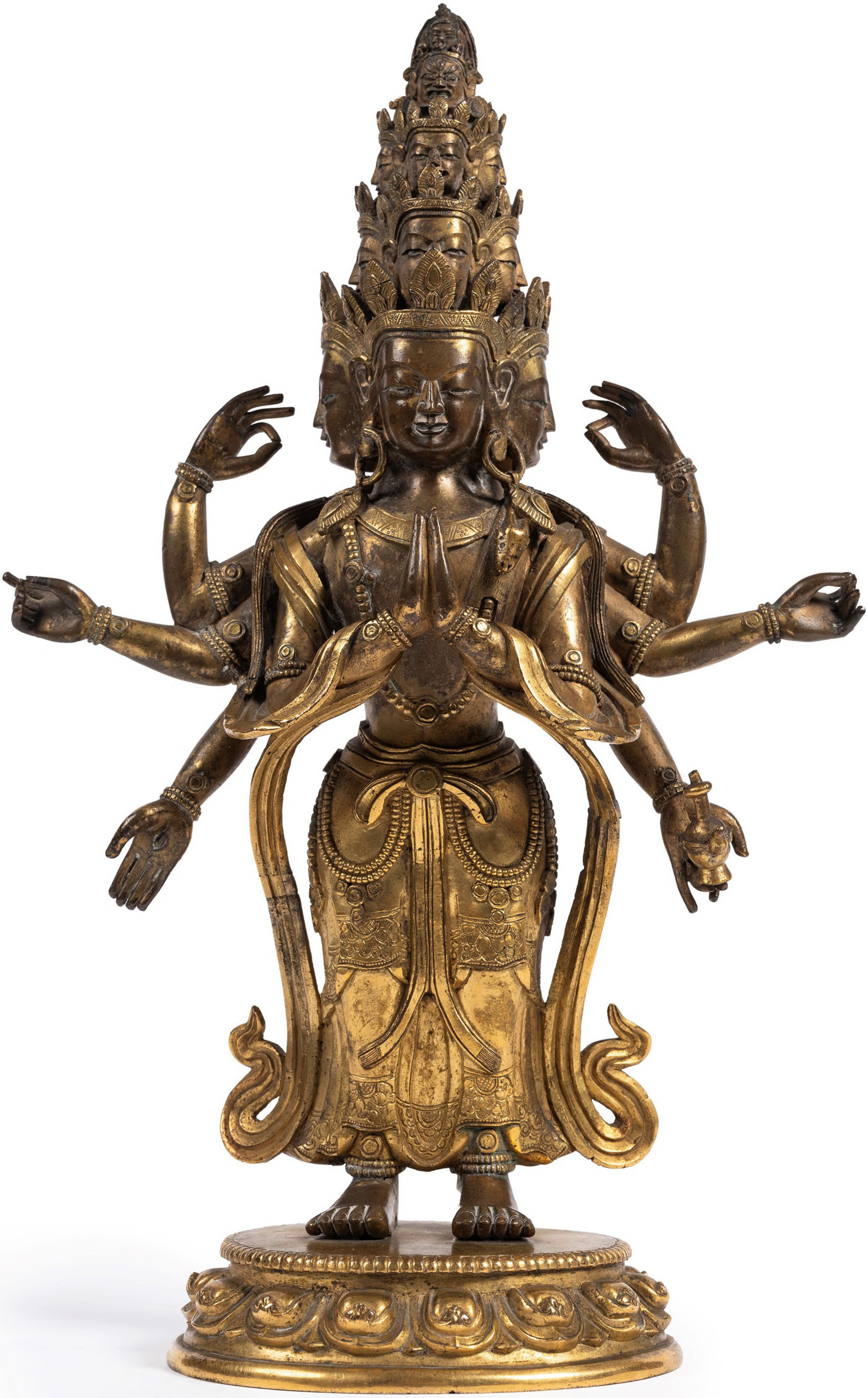
Publicazioni: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 17 n. 15.

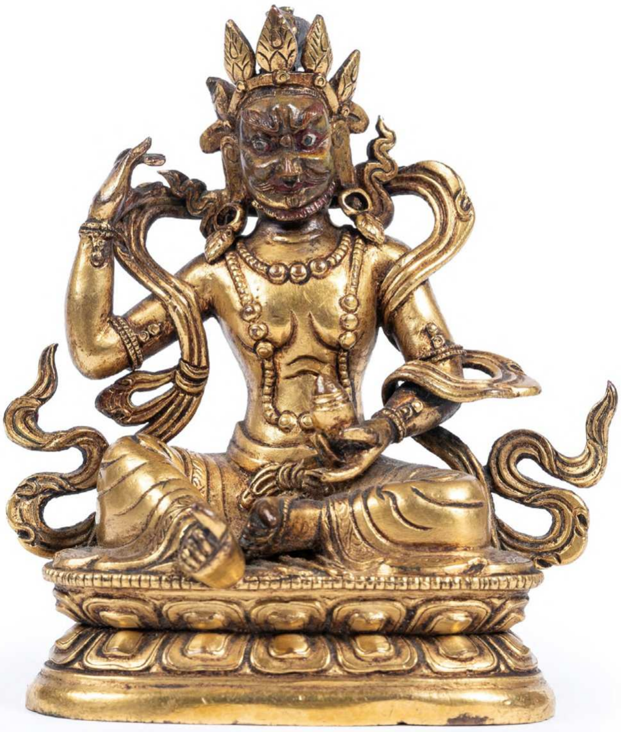
Note di catalogo:
Per una figura simile, più grande, si veda la figura dalla collezione della corte Qing oggi al Palace Museum di Pechino, ed illustrata in Palace Museum 2007, The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet, Shanghai, pag. 216 n.206.

Sul presente lotto sono state eseguite analisi XRF. Le analisi chimiche riportate in questo catalogo sono state effettuate utilizzando un analizzatore XRF (Fluorescenza a Raggi X) Olympus modello VCR-CCC-A3 (SN: 823330), equipaggiato con un tubo al Rodio 40kv. Le misurazioni sono state eseguite con un tempo di acquisizione di 30 secondi per campione e un raggio di analisi di 2 millimetri. Si prega di notare che l’elemento indicato come W (Tungsteno) nei risultati deve essere interpretato come Au (Oro). I risultati sono espressi in percentuale (%) per gli elementi presenti in quantità maggiori e in parti per milione (PPM) per quelli presenti in tracce. Si ricorda che 1 PPM corrisponde a 0,0001%.

Cu 60.44, Zn 27.268, W 3.630, S 2.863, P 2.799, Al 0.85, Pb 0.680, Fe 0.492, Sn 0.321, Si 0.272, Ni 0.247, Ag 0.077, Bi 0.048, Co 0.015

鎏金如意寶輪王陀羅尼像，汉/藏，十八世纪





166

A GILT-BRONZE FIGURE,
China, Qing dynasty (1644-1911)

h cm 9,5

€ 1.800 / 2.800

Possibly depicting Vajrapani seated on a double lotus base, wearing a necklace and a crown, with a vase in the left hand.

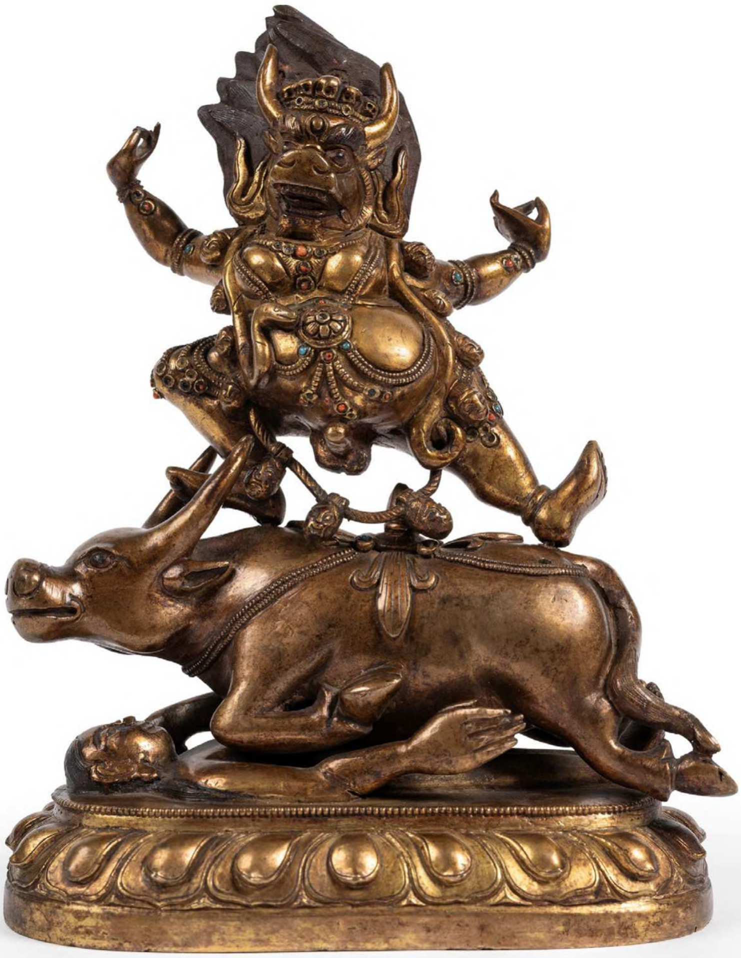
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO,
Cina, dinastia Qing (1644-1911)

Raffigurante probabilmente Vajrapani seduto su una base a doppio fiore di loto, indossa una collana e una corona e nulla mano sinistra porta un vaso.

Provenienza: collezione Ullman, Italia.

铜鎏金佛像，中国，清



167

A GILT-BRONZE FIGURE OF YAMA DHARMARAJA, China - Tibet, 18th / 19th century

h cm 19

€ 2.000 / 3.000

Standing in alidhasana with hands held in tarjani mudra, atop a reclining bull, with a prostrate figure beneath it. The figure is adorned with beaded jewelry, decorated with chakra wheels. The expression is fierce, with bulging eyes, bared fangs, and flaming hair. The entire composition rests on a single lotus pedestal, with the base sealed by a copper plate featuring an incised double vajra.

Provenance: from the Ullman collection, Italy.

Catalog Notes:
A similar sculpture can be found in the Powerhouse Museum in Sydney, accession number 2014/132/24.

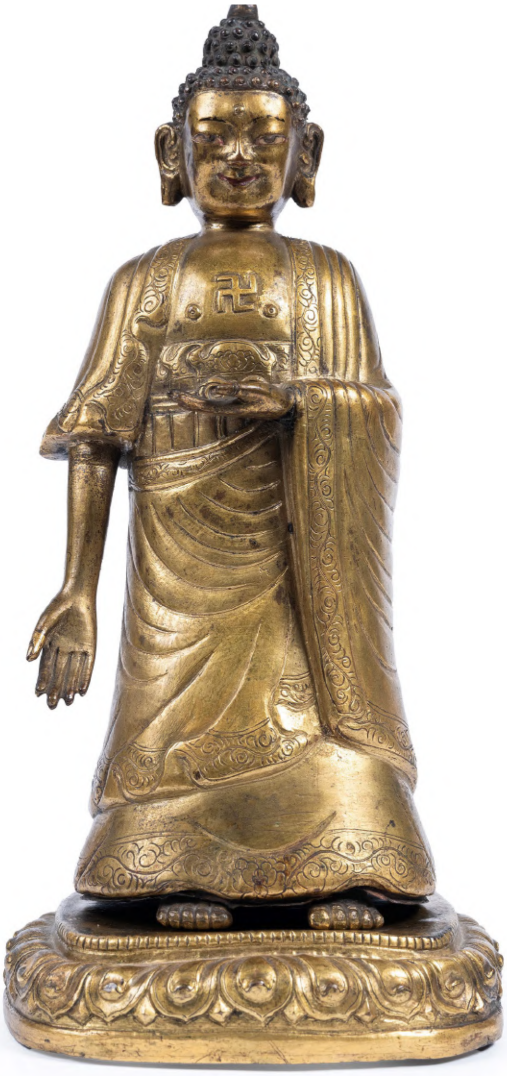
FIGURA IN BRONZO DORATO, Cina - Tibet, XVIII / XIX secolo

Raffigurante Yama Dharmaraja in piedi in alidhasana con le mani tenute in tarjani mudra, sopra un toro sdraiato, con una figura prostrata sotto di esso. È adornato con gioielli a perline, decorati con ruote del chakra. L'espressione è feroce, con occhi sporgenti, zanne scoperte e capelli fiammeggianti. L'intera composizione poggia su un singolo piedistallo di loto, con la base sigillata da una piastra di rame che mostra un vajra doppio inciso.

Provenienza: collezione Ullman, Italia.

Note di catalogo:
Si veda una scultura simile al Powerhouse Museum di Sidney, numero di catalogazione 2014/132/24.

铜鎏金阎罗王像，汉藏，十八世纪/十九世纪



168

A GILT-BRONZE FIGURE OF BUDDHA, China, Qing dynasty, 18th / 19th century

h cm 25

€ 2.000 / 3.000

Standing on a lotus base, with the right hand lowered and the left hand holding an object. He wears a finely chased and draped robe, open at the chest to reveal a swastika symbol. His hair is styled in tight curls, surmounted by a high, domed ushnisha.

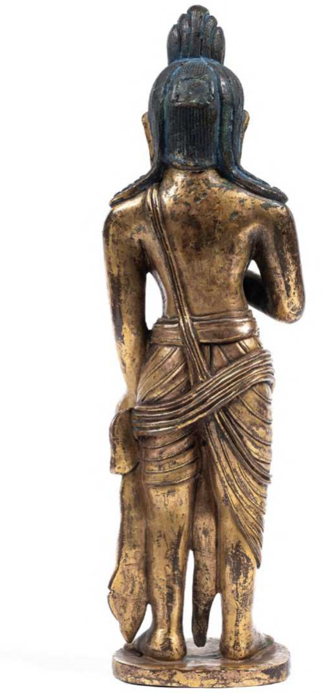
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO, Cina, dinastia Qing, XVIII / XIX secolo

Raffigurante Buddha in piedi su una base a fiore di loto, con la mano destra abbassata e la sinistra a tenere un oggetto, indossa una veste cesellata e drappeggiata aperta sul petto che mostra una svastica. I suoi capelli sono acconciati in ricci stretti, sormontati da un alto ushnisha a forma di cupola.

Provenienza: collezione Ullman, Italia.

铜鎏金佛像，中国，十八/十九世纪



169

A RARE GILT-BRONZE FIGURE OF AVALOKITESVARA,
China / Tibet, 17th / 18th century

h cm 29,5

€ 25.000 / 35.000

Possibly depicting the bodhisattva Avalokitesvara in a standing position, with the right hand in kataka mudra and the left lowered in varada mudra. He wears a draped garment cinched at the waist with a belt, leaving the chest uncovered. His long curly hair is tied up and falls gracefully over his shoulders.

Provenance: from the Ullman collection, Italy.

Exhibitions: Le montagne Sacre, Antica Arte del Tibet, 12 February - 20 March 1994, Modena, Palazzo Comunale.

Literature: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 11 n. 4.

Catalog notes:
The figure is not easily identifiable (the absence of jewelry suggests a resemblance to a Buddha) however, it is clearly influenced by Tibetan art, evident in the facial expression, hair, and posture. This can be compared to a 10th/11th-century Nepalese figure of Vajrapani from the Qing court collection, preserved in the Palace Museum in Beijing, and illustrated in Palace Museum 2007, The Complete Collection of Treasure of the Palace Museum: Buddhist Statue of Tibet, Shanghai, p. 77, no. 74.

On the present lot, XRF analyses have been performed in three points, respectively on the base, on the right elbow and on the head on the blue pigments. The chemical analyses reported in this catalog were conducted using an Olympus XRF analyzer, model VCR-CCC-A3 (SN: 823330), equipped with a 40 kV Rhodium tube. Measurements were carried out with an acquisition time of 30 seconds per sample and an analysis radius of 2 millimeters. Please note that the element labeled as W (Tungsten) in the results should be interpreted as Au (Gold). The results are expressed as percentages (%) for elements present in larger quantities and in parts per million (PPM) for those present in trace amounts. It is worth noting that 1 PPM corresponds to 0.0001%.

Base: Cu 91.35, Zn 3.527, Si 2.157, S 1.105, Al 0.61, Pb 0.321, Ag 0.296, Sn 0.211, P 0.190, Fe 0.099, Sb 0.073, Ni 0.059; right harm: 88.243, 5.028, 3.665, 1.088, 0.902, 0.344, Pb 0.291, Sn 0.242, Sb 0.087, Fe 0.046, Ni 0.035, Bi 0.028; head nearby blue pigments: Cu 70.77, Si 8.375, S 6.444, Al 3.85, Ti 3.289, Zn 2.352, V 1.404, W 1.049, P 0.611, Fe 0.608, Pb 0.296, Ag 0.286, Sr 0.228, Sn 0.227, Mn 0.101, Sb 0.058, Bi 0.023, Ni 0.020, Mo 0.009

RARA FIGURA IN BRONZO DORATO,
Cina / Tibet, XVII / XVIII secolo

Raffigurante probabilmente il bodhisattva Avalokitesvara in posizione stante con la mano destra in kataka mudra e la destra abbassata in varada mudra, indossa una veste drappeggiata che lo cinge fino alla vita con una cintura, lasciando il petto scoperto. Porta lunghi capelli ricci raccolti che cadono sulle spalle.

Provenienza: collezione Ullman, Italia.

Esibizioni: Le montagne Sacre del Tibet, 12 Febbraio - 20 marzo 1994, Modena, Palazzo Comunale.

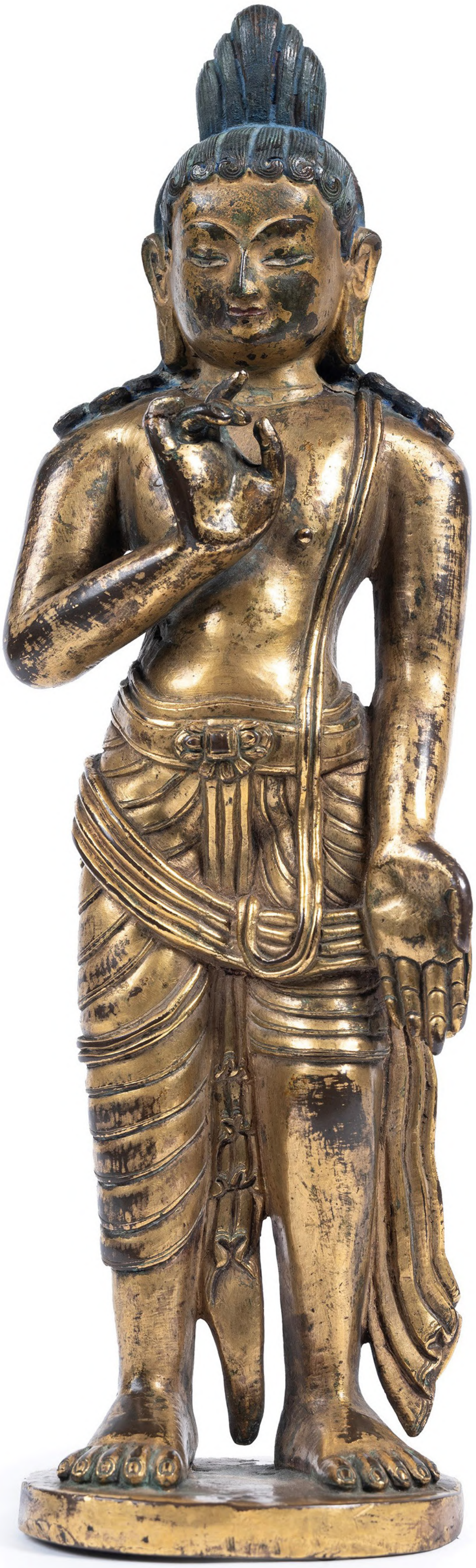
Publicazioni: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 11 n. 4.

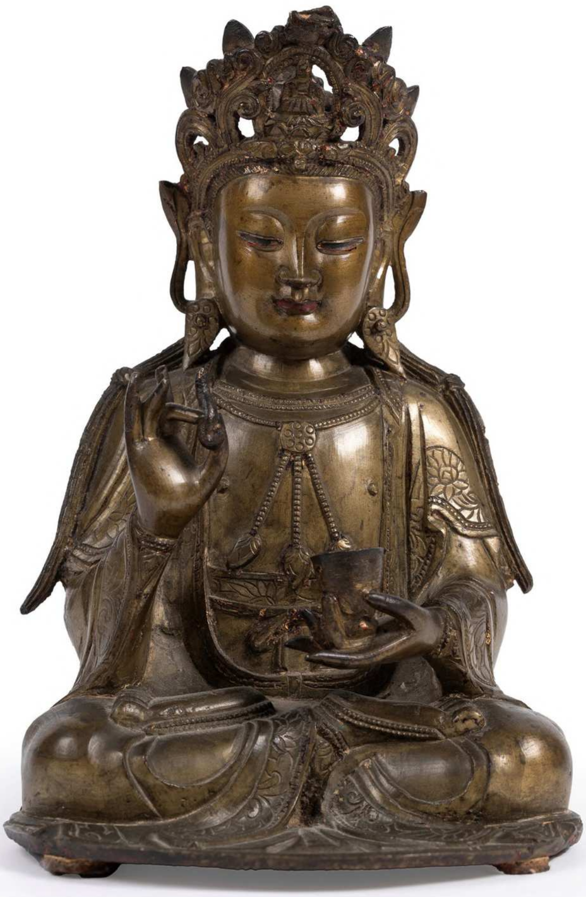
Note di catalogo:
La figura non è di facile identificazione (il fatto che non indossi gioielli lo assimila più a un Buddha) ma è di chiara influenza tibetana come si può vedere dall'espressione facciale, dai capelli e dalla posizione. Questo è riscontrabile nella figura nepalese di Vajrapani del X/XI secolo della collezione della corte Qing e conservata al Palace Museum di Pechino ed illustrata in Palace Museum 2007, The Complete Collection of Treasure of the Palace Museum: Buddhist Statue of Tibet, Shanghai, pag. 77 n. 74.

Sul presente lotto sono state eseguite analisi XRF in tre punti, rispettivamente sulla base, sul gomito destro e sulla testa in prossimità dei pigmenti blu. Le analisi chimiche riportate in questo catalogo sono state effettuate utilizzando un analizzatore XRF (Fluorescenza a Raggi X) Olympus modello VCR-CCC-A3 (SN: 823330), equipaggiato con un tubo al Rodio 40kv. Le misurazioni sono state eseguite con un tempo di acquisizione di 30 secondi per campione e un raggio di analisi di 2 millimetri. Si prega di notare che l'elemento indicato come W (Tungsteno) nei risultati deve essere interpretato come Au (Oro). I risultati sono espressi in percentuale (%) per gli elementi presenti in quantità maggiori e in parti per milione (PPM) per quelli presenti in tracce. Si ricorda che 1 PPM corrisponde a 0,0001%.

Base: Cu 91.35, Zn 3.527, Si 2.157, S 1.105, Al 0.61, Pb 0.321, Ag 0.296, Sn 0.211, P 0.190, Fe 0.099, Sb 0.073, Ni 0.059; braccio destro: 88.243, 5.028, 3.665, 1.088, 0.902, 0.344, Pb 0.291, Sn 0.242, Sb 0.087, Fe 0.046, Ni 0.035, Bi 0.028; testa vicino ai pigmenti blu: Cu 70.77, Si 8.375, S 6.444, Al 3.85, Ti 3.289, Zn 2.352, V 1.404, W 1.049, P 0.611, Fe 0.608, Pb 0.296, Ag 0.286, Sr 0.228, Sn 0.227, Mn 0.101, Sb 0.058, Bi 0.023, Ni 0.020, Mo 0.009

铜鎏金观音像，汉/藏，十七/十八世纪





170

A BRONZE FIGURE OF AVALOKITESVARA, China, Ming Dynasty, 17th century

h cm 19

€ 3.000 / 5.000

Cast seated in dhyanasana on a circular base, with the right hand holding a willow branch and the left hand holding a cup; dressed in wide draped robes finely chiseled with floral motifs, left open at the chest to reveal a sash-tied dhoti and a prominent necklace hanging from the neck. The hair falls in long locks over the shoulders and is gathered in a topknot behind a crown, which bears a small figure of Amitahba Buddha at its center.

Provenance: from the Ullman collection, Italy.

Catalog notes:
See a similar gilt-bronze figure sold by Christie's live auction 2427, Fine Chinese Ceramics and Works of Art Part I and Part II Including Property from the Arthur M. Sackler Collections, March 24-25, 2011, New York, lot. 1637.

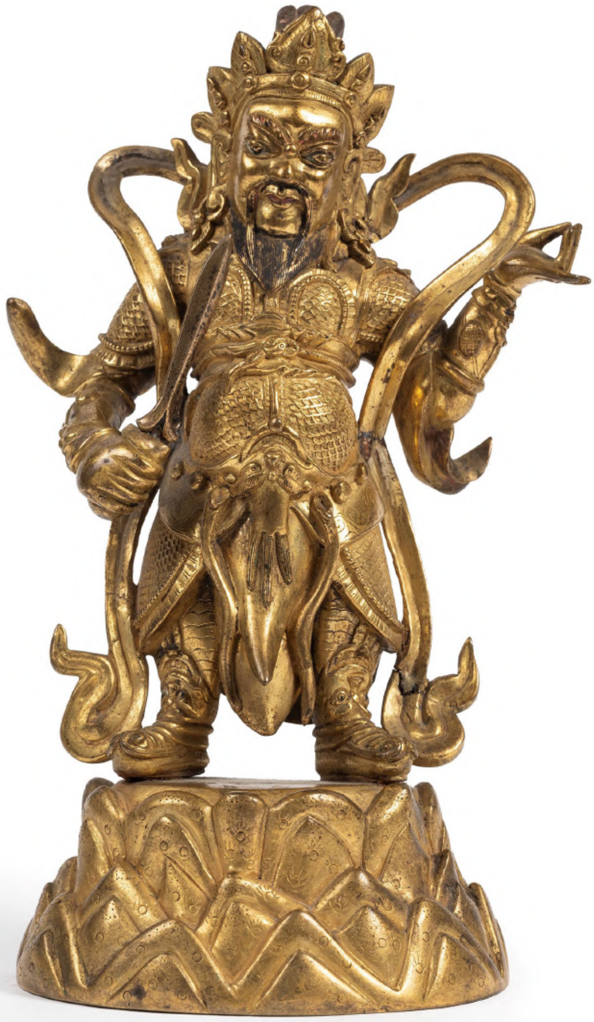
FIGURA SEDUTA IN BRONZO, Cina, dinastia Ming, XVII secolo

Raffigurante probabilmente il bodhisattva Avalokitesvara in posizione stante con la mano destra in kataka mudra e la destra abbassata in varada mudra, indossa una veste drappeggiata che lo cinge fino alla vita con una cintura, lasciando il petto scoperto. Porta lunghi capelli ricci raccolti che cadono sulle spalle.

Provenienza: collezione Ullman, Italia.

Note di catalogo:
La figura non è di facile identificazione (il fatto che non indossi gioielli lo assimila più a un Buddha) ma è di chiara influenza tibetana come si può vedere dall'espressione facciale, dai capelli e dalla posizione. Questo è riscontrabile nella figura nepalese di Vajrapani del X/XI secolo della collezione della corte Qing e conservata al Palace Museum di Pechino ed illustrata in Palace Museum 2007, The Complete Collection of Treasure of the Palace Museum: Buddhist Statue of Tibet, Shanghai, pag. 77 n. 74.

铜鎏金观音像，中国，明 十七世纪



171

A RARE GILT-BRONZE FIGURE OF THE LOKAPALA OF THE SOUTH VIRUDHAKA, China / Tibet, 18th century

h cm 20
€ 4.000 / 6.000

The figure depicts Virudhaka, the Lokapala of the South, Standing on a rock, dressed in intricately engraved armor. In his right hand, he holds a sword, embodying his role as the protector of the southern direction.

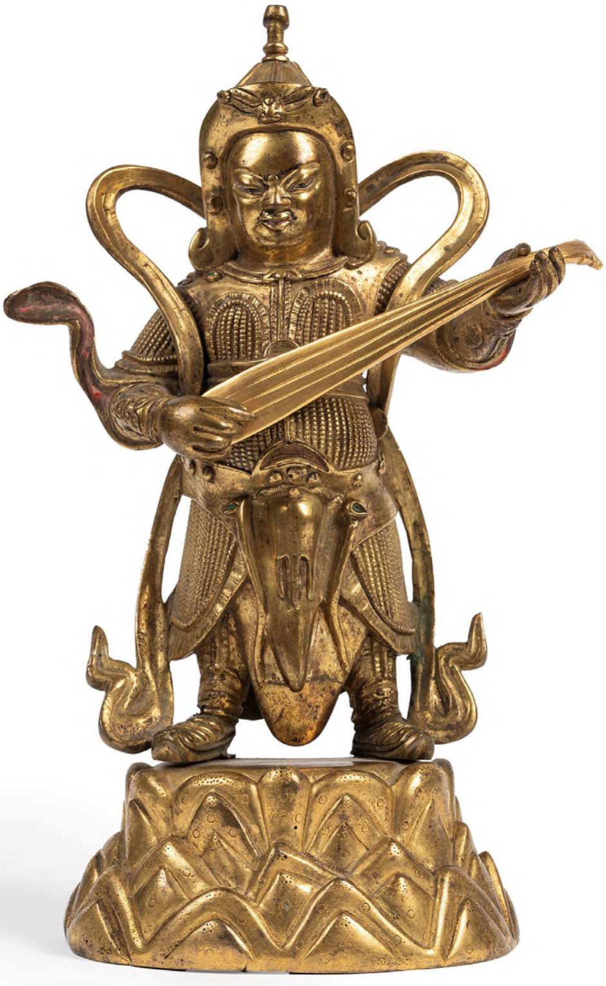
Provenance: from the Ullman collection, Italy.

RARA FIGURA IN BRONZO DORATO, Cina / Tibet, XVIII secolo

Raffigurante il Lokapala del sud Virudhaka, in piedi su una roccia che indossa la sua armatura ben cesellata, nella mano destra tiene una spada.

Provenienza: collezione Ullman, Italia.

鎏金多闻天王像，汉/藏，十八世纪



172

A RARE GILT-BRONZE FIGURE OF THE LOKAPALA OF THE EAST DHRITARASHTRA, China / Tibet, 18th century

h cm 21

€ 4.000 / 6.000

The figure is depicted standing on a rock, adorned in detailed and finely engraved armor, and wearing a helmet.

Provenance: from the Ullman collection, Italy.

Exhibitions: Le montagne Sacre, Antica Arte del Tibet, 12 February - 20 March 1994, Modena, Palazzo Comunale.

Literature: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 28 n. 34.

RARA FIGURA IN BRONZO DORATO, Cina / Tibet, XVIII secolo

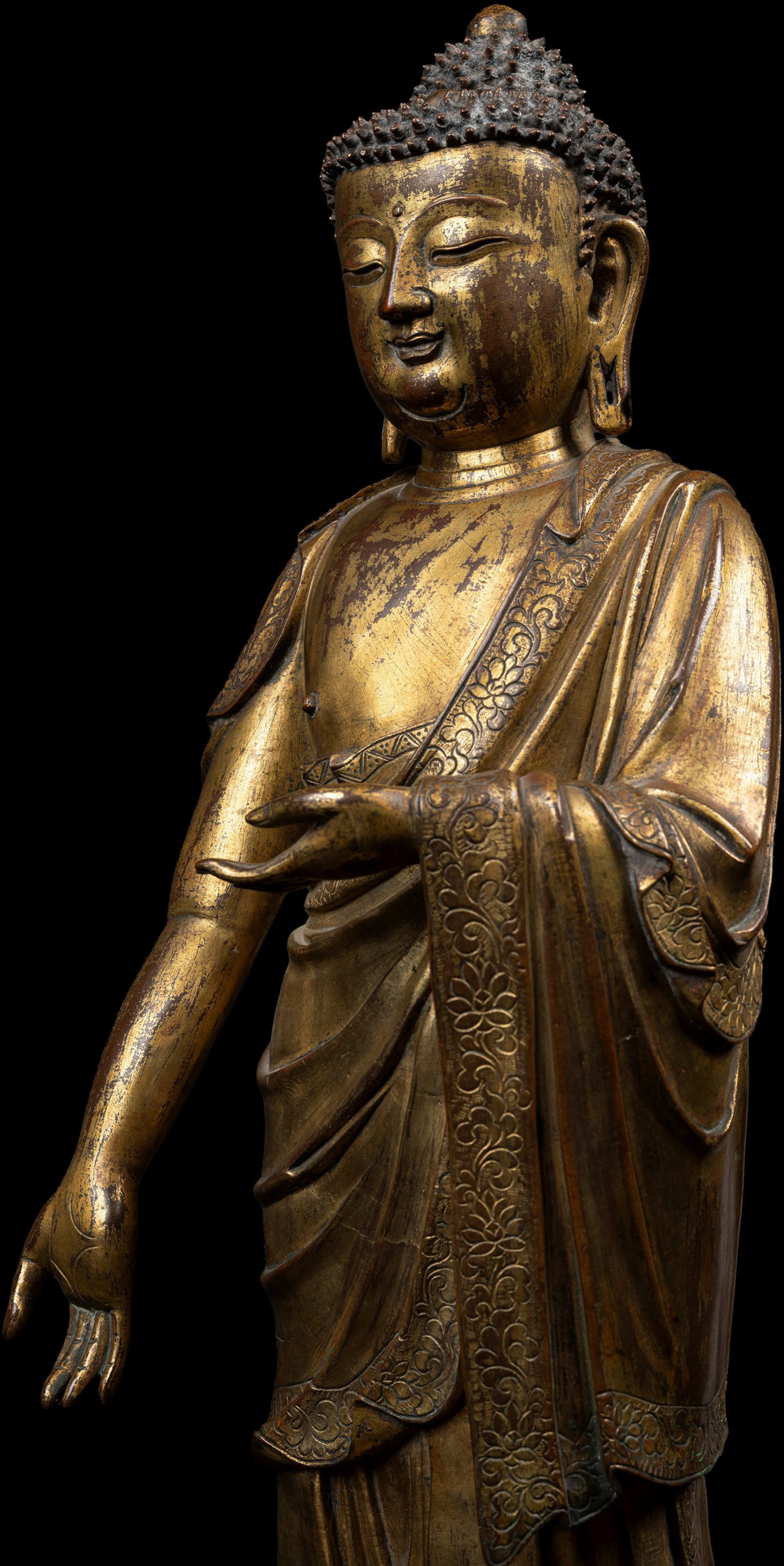
Raffigurante il Lokapala dell'est Dhritarashtra in piedi su una roccia, vestito della sua armatura ben decorata a rilievo e cesellata, indossa un elmo.

Provenienza: collezione Ullman, Italia.

Esibizioni: Le montagne Sacre del Tibet, 12 Febbraio - 20 marzo 1994, Modena, Palazzo Comunale.

Publicazioni: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 28 n. 34.

鎏金持国天像，汉/藏，十八世纪



173

A RARE AND LARGE GILT-BRONZE FIGURE OF BUDDHA, China, 17th century

h cm 50

€ 45.000 / 65.000

Magnificently cast in the form of a standing Buddha in samapada on a double lotus base, with hands in abhaya and varada mudra, wearing an elaborate sanghati, with the hemline delicately incised with floral borders. His face exudes serenity, with arched eyebrows, flanked by pendulous earlobes, and his hair is styled in tight curls, topped with a high, dome-shaped ushnisha.

Provenance: from the Ullman collection, Italy.

Exhibitions: Le montagne Sacre, Antica Arte del Tibet, 12 February - 20 March 1994, Modena, Palazzo Comunale.

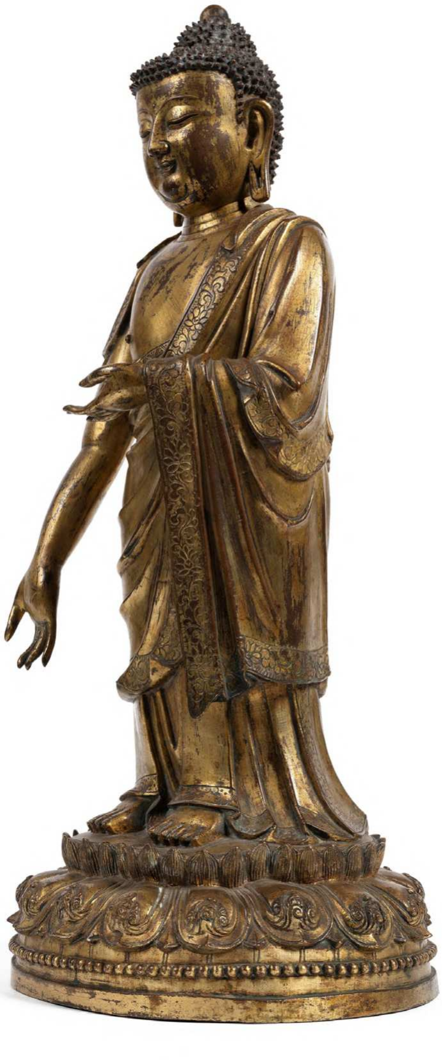
Literature: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 13 n. 8.

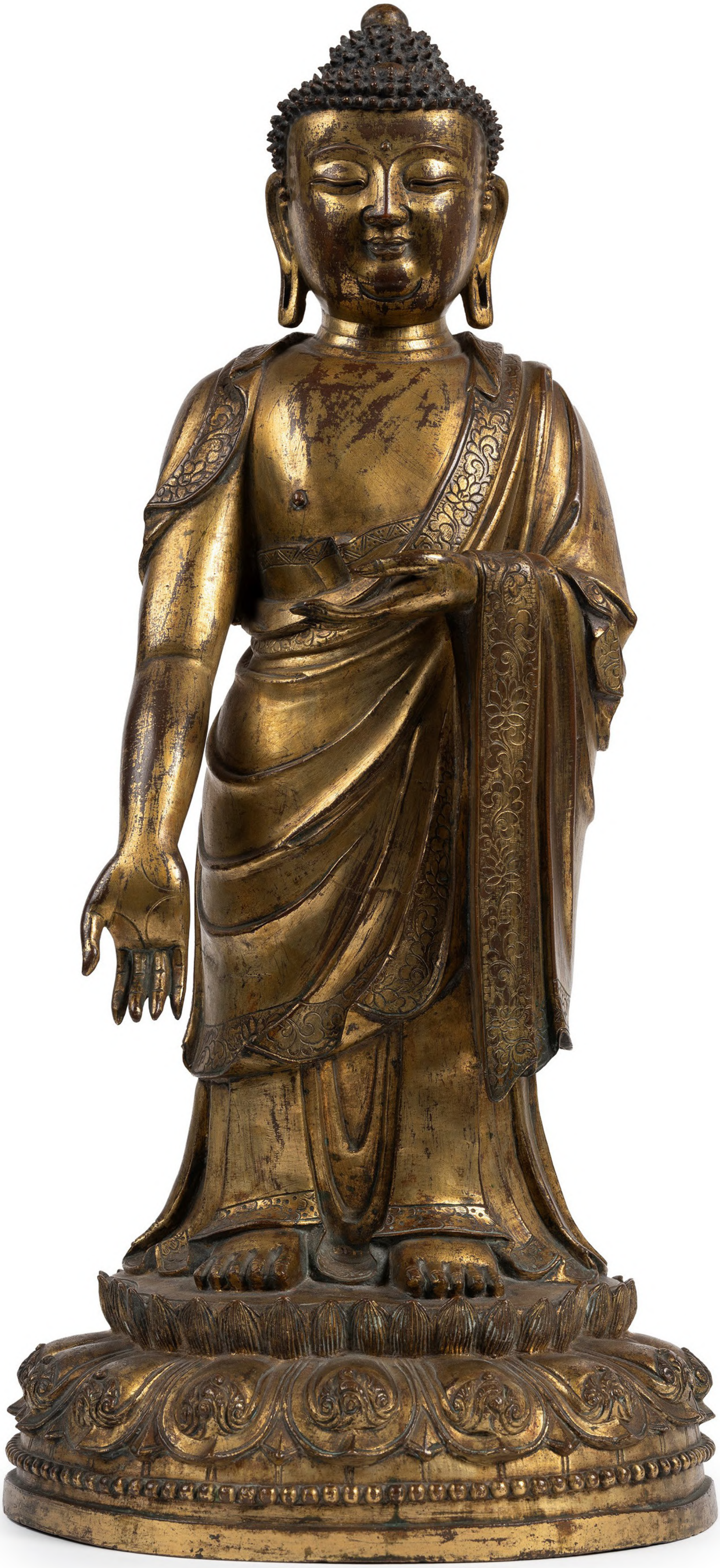
Catalog Notes:

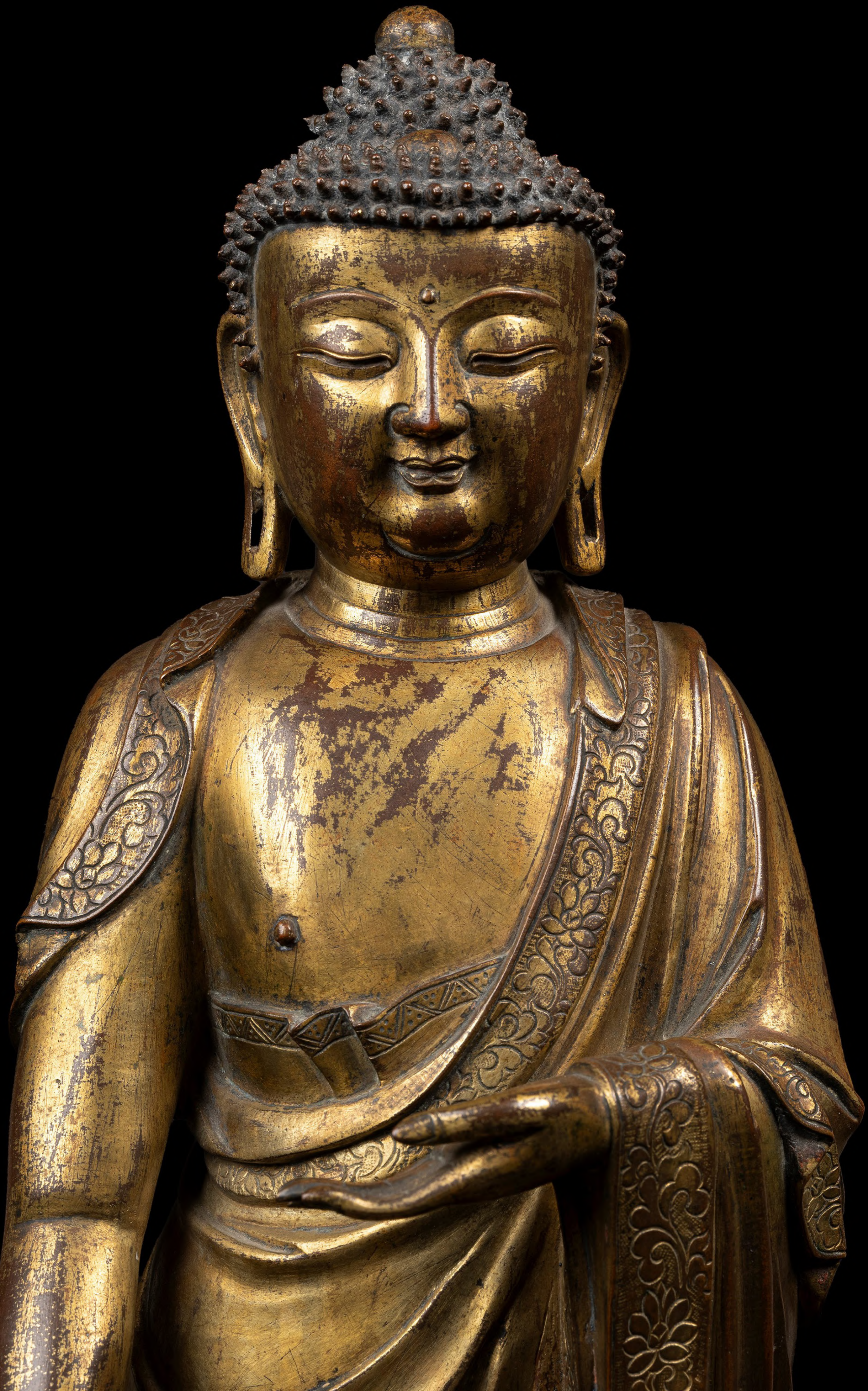
Bronze Buddhas in this position, especially of this size, are very rare. Compare with a smaller statue from the Nitta Group collection exhibited at the National Palace Museum in Taipei, illustrated in: The National Palace Museum 1991, The Crucible of Compassion and Wisdom, Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum, Taiwan, p. 212, pl. 115. Also see a large sculpture at the Royal Ontario Museum in Toronto, catalog number 922.4.89.

On the present lot, XRF analyses have been performed in two points, respectively on the back and on the base. The chemical analyses reported in this catalog were conducted using an Olympus XRF analyzer, model VCR-CCC-A3 (SN: 823330), equipped with a 40 kV Rhodium tube. Measurements were carried out with an acquisition time of 30 seconds per sample and an analysis radius of 2 millimeters. Please note that the element labeled as W (Tungsten) in the results should be interpreted as Au (Gold). The results are expressed as percentages (%) for elements present in larger quantities and in parts per million (PPM) for those present in trace amounts. It is worth noting that 1 PPM corresponds to 0.0001%.

Cu 73.10, Zn 12.327, W 5.582, Pb 4.091, P 1.836, S 1.303, Al 1.04, Si 0.441, Ag 0.087, Sb 0.067, Bi 0.042, Fe 0.041,Sn 0.039, 0.006







GRANDE E RARA STATUA IN BRONZO DORATO,
Cina, XVII secolo

Magnificamente fusa a forma di Buddha in piedi in samapada su una base a doppio fiore di loto, con le mani in abhaya e varada mudra, indossa un elaborato sanghati, con le linee dell'orlo delicatamente incise con bordi floreali. Il suo volto esprime serenità, con sopracciglia arcuate, affiancato da lobi delle orecchie pendenti, e i suoi capelli sono acconciati in ricci stretti, sormontati da un alto ushnisha a forma di cupola.

Provenienza: collezione Ullman, Italia.

Esibizioni: Le montagne Sacre del Tibet, 12 Febbraio - 20 marzo 1994, Modena, Palazzo Comunale.

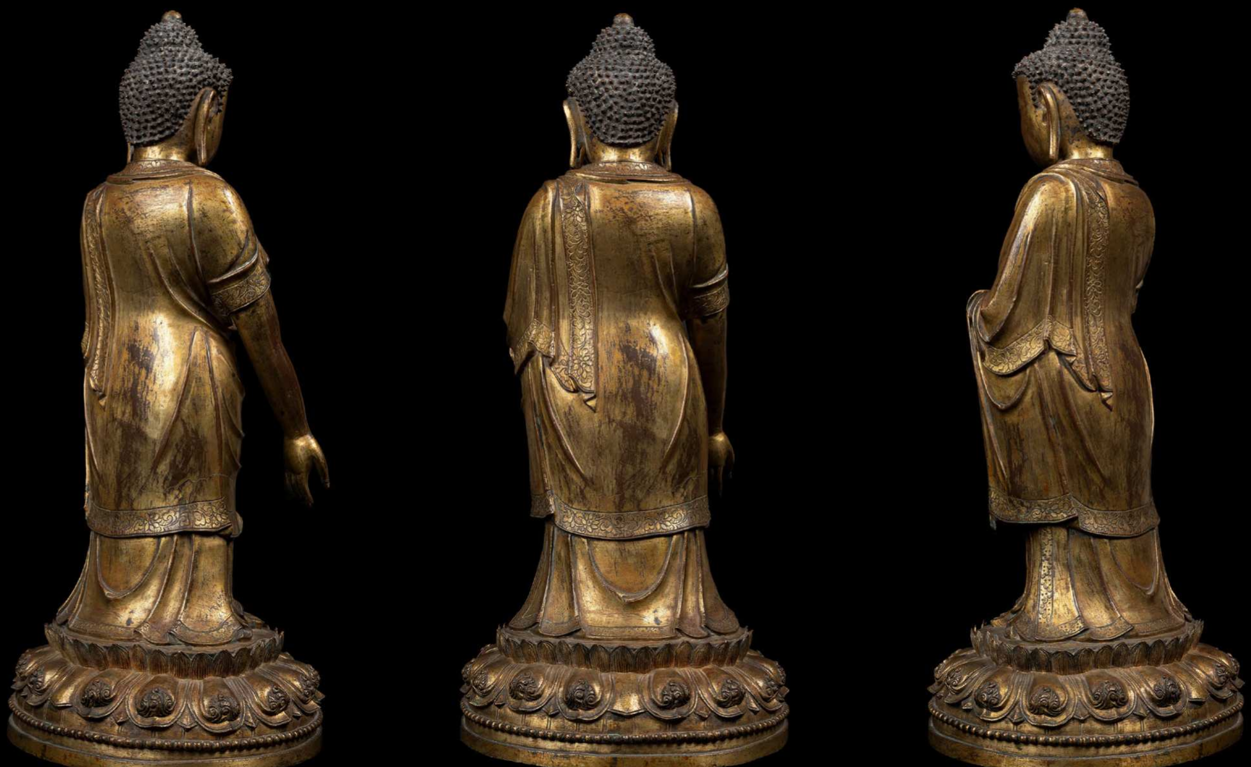
Publicazioni: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 13 n. 8.

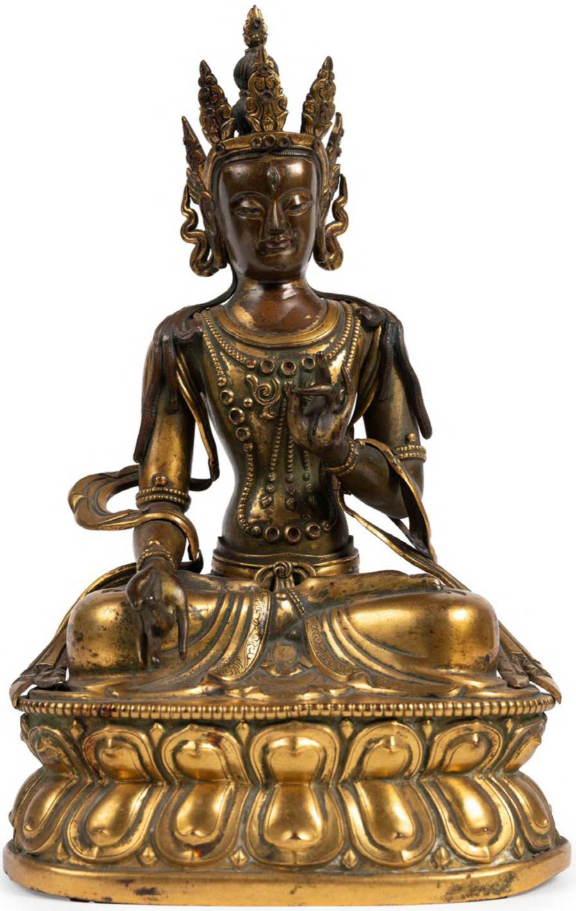
Note di catalogo:
I Buddha in bronzo in questa posizione, sopratutto di queste dimensioni, sono molto rari, si confronti con una statua più piccola dalla collezione del Gruppo Nitta esposta al National Palace Museum di Taipei ed illustrata in: The National Palace Museum 1991, The Crucible of Compassion and Wisdom, Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collectrun at the National Palace Museum, Taiwan, pag. 212 pl. 115. Si veda anche un'enorme scultura al Royal Ontario Museum di Toronto, numero di catalogazione 922.4.89.

Sul presente lotto sono state eseguite analisi XRF. Le analisi chimiche riportate in questo catalogo sono state effettuate utilizzando un analizzatore XRF (Fluorescenza a Raggi X) Olympus modello VCR-CCC-A3 (SN: 823330), equipaggiato con un tubo al Rodio 40kv. Le misurazioni sono state eseguite con un tempo di acquisizione di 30 secondi per campione e un raggio di analisi di 2 millimetri. Si prega di notare che l'elemento indicato come W (Tungsteno) nei risultati deve essere interpretato come Au (Oro). I risultati sono espressi in percentuale (%) per gli elementi presenti in quantità maggiori e in parti per milione (PPM) per quelli presenti in tracce. Si ricorda che 1 PPM corrisponde a 0,0001%.

Cu 73.10, Zn 12.327, W 5.582, Pb 4.091, P 1.836, S 1.303, Al 1.04, Si 0.441, Ag 0.087, Sb 0.067, Bi 0.042, Fe 0.041,Sn 0.039, 0.006

铜鎏金佛像，中国，十七世纪





174

A GILT-COPPER FIGURE OF AVALOKITESVARA, China / Tibet, 18th / 19th century

h cm 28

€ 3.000 / 5.000

Seated in dhyanasana on a double lotus base, with the hands in prithvi mudra. Wears a wide dhoti chiseled at the edges, leaving the chest exposed, from which a necklace hangs. Above the long hair, which falls in strands over the shoulders, wears a five-pointed diadem.

Provenance: from the Ullman collection, Italy.

Exhibitions: Le montagne Sacre, Antica Arte del Tibet, 12 February - 20 March 1994, Modena, Palazzo Comunale.

Literature: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 25 n. 25.

FIGURA IN RAME DORATO, Cina / Tibet, XVIII / XIX secolo

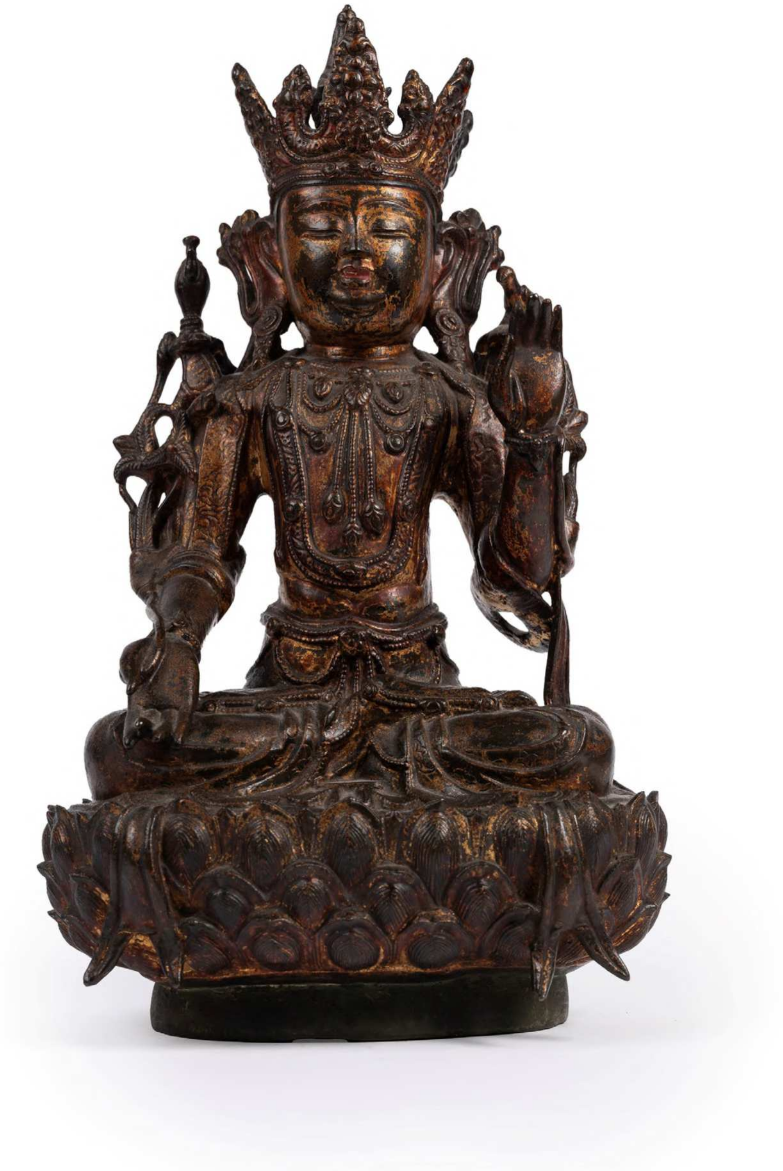
Raffigurante Avalokitesvara seduto in dhyanasana sopra ad una base a doppio fiore di loto, ha le mani in prithvi mudra, indossa un largo dhoti cesellato sui bordi che lascia scoperto il petto dal quale scende una collana; sopra ai lunghi capelli a ciocche che cadono sulle spalle poprta un diadema a cinque punte.

Provenienza: collezione Ullman, Italia.

Esibizioni: Le montagne Sacre del Tibet, 12 Febbraio - 20 marzo 1994, Modena, Palazzo Comunale.

Publicazioni: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 24 n. 25.

铜鎏金观音像，汉/藏，十八/十九世纪



175

A LARGE GILT-BRONZE FIGURE OF AVALOKITESVARA, China, Qing dynasty (1644-1911)

h cm 40

€ 5.000 / 8.000

Depicting Avalokitesvara seated on a lotus flower base, adorned with jewels and a crown, holding two supports with a vase and a bird.

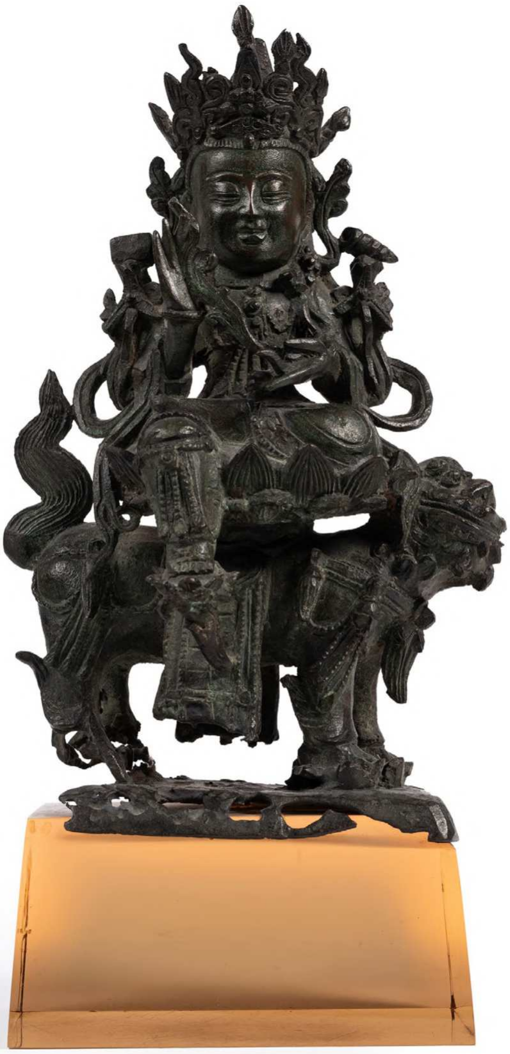
Provenance: from the Ullman collection, Italy.

GRANDE FIGURA IN BRONZO DORATO, Cina, dinastia Qing (1644-1911)

Raffigurante Avalokitesvara seduto su di una base a fiore di loto, indossa gioielli e una corona, tiene due supporti con un vaso e un uccello.

Provenienza: collezione Ullman, Italia.

鎏金观音像，中国，清



176

A BRONZE FIGURE OF AVALOKITESVARA, China, Ming dynasty (1368-1644)

h cm 26

€ 3.000 / 5.000

Seated on a lion on a lotus-flower-shaped saddle.

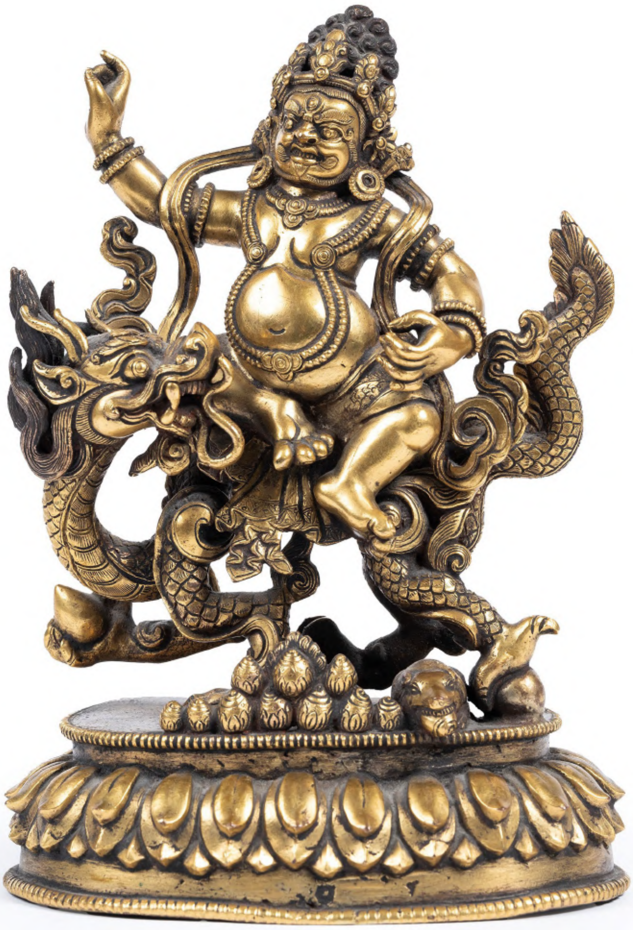
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO, Cina, dinastia Ming (1368-1644)

Raffigurante il bodhisattva Avalokitesvara seduto su un leone su una sella a fiore di loto.

Provenienza: collezione Ullman, Italia.

观音菩萨铜像，中国，明朝



177

A GILT-BRONZE FIGURE OF WHITE JHAMBALA, China / Tibet, 19th century

h cm 20

€ 2.500 / 3.500

Seated in lalitasana riding a dragon, with the hands in shuni mudra and wearing a crown. They are on a lotus flower base and are finely chiseled.

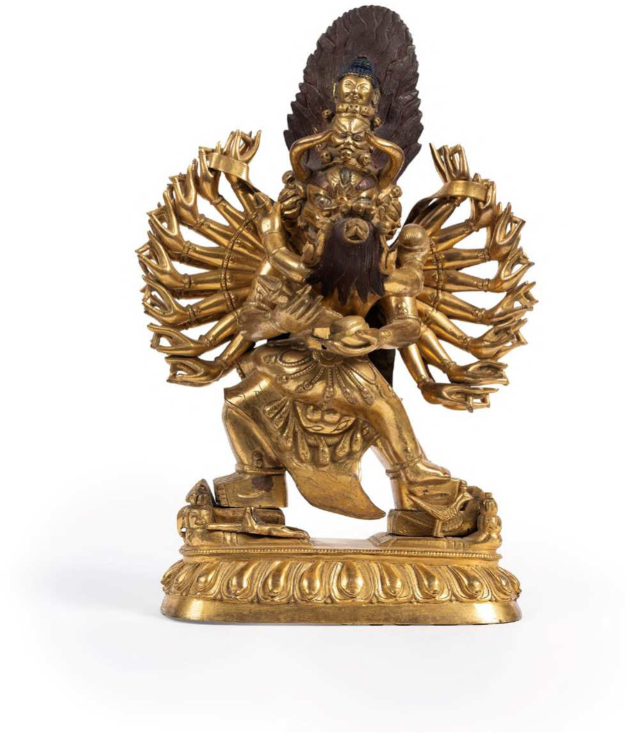
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO, Cina / Tibet, XIX secolo

Raffigura Jambhala Bianco seduto in lalitasana che cavalca un drago, con le mani in shuni mudra e una corona; stanno su una base a fiore di loto, è ben cesellato.

Provenienza: collezione Ullman, Italia.

铜鎏金观音像，藏汉，十九世纪



178

A GILT-BRONZE FIGURE OF YAMANTAKA AND VAJRABHAIRAVA,
China, 19th / 20th century

h cm 27

€ 2.500 / 3.500

In ecstatic union and standing in alidhasana on trampled figures atop a lotus base, the thirty-four-armed yidam is depicted with a fierce buffalo head, flaming hair braided into thick strands, and six fierce human faces encircling the back. This is surmounted by an additional fierce human face and the head of Manjushri.

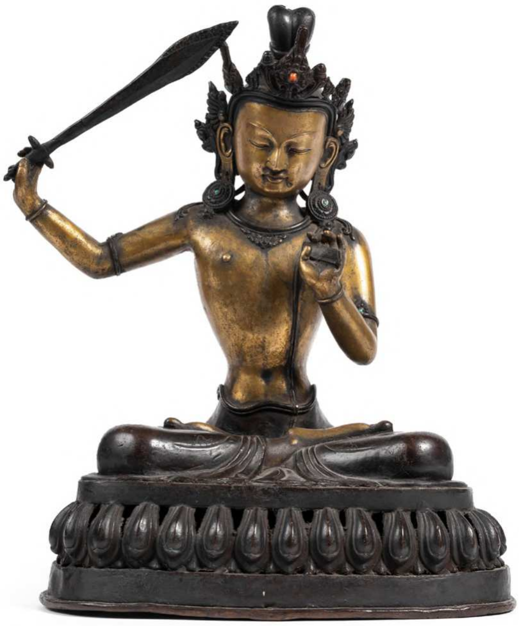
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO,
Cina, XIX / XX secolo

Raffigurante Yamantaka e la consorte Vajrabhairava in unione estatica e in piedi in alidhasana su figure calpestate sopra una base a fiore di loto. Lo yidam a trentaquattro braccia è rappresentato con una testa di bufalo feroce, dai capelli fiammeggianti intrecciati in spesse corde, e con sei volti umani feroci attorno al retro, sormontati da un altro volto umano feroce e dalla testa di Manjushri.

Provenienza: collezione Ullman, Italia.

鎏金大威德金剛像，中国，十九/二十世纪



179

A LARGE GILT-BRONZE FIGURE OF MANJUSHRI,
Tibet - Nepal, 19th / 20th century

h cm 40

€ 4.500 / 6.500

Seated in dhyanasana on a lotus base, holding a raised sword in his right hand and the Prajnaparamita Sutra in his left. He wears a chiseled dhoti that leaves his torso exposed, along with jewelry, a crown, and earrings adorned with turquoise and hard stones.

Provenance: from the Ullman collection, Italy.

GRANDE FIGURA IN BRONZO DORATO,
Tibet - Nepal, XIX / XX secolo

Raffigurante Manjushri seduto in dhyanasana su una base a fiore di loto, nella mano destra sollevata tiene una spada, e nella sinistra tiene il libro della Prajnaparamita. Indossa un dothi cesellato che lascia scoperto il busto. Indossa gioielli, corona e orecchini abbellite con turchesi e pietre dure.

Provenienza: collezione Ullman, Italia.

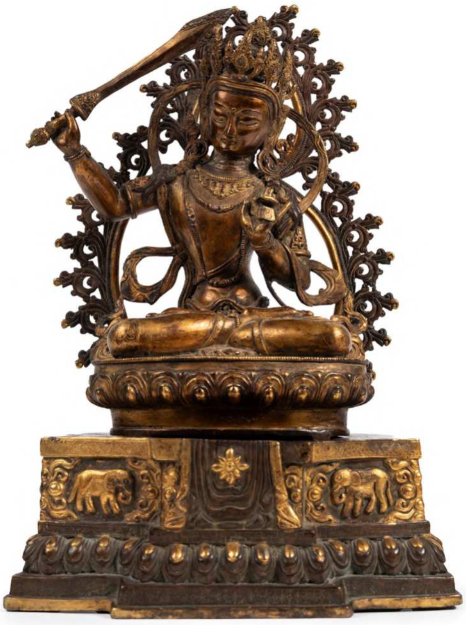
鎏金文殊菩萨像，西藏-尼泊尔，十九/二十世纪

180

A GILT-BRONZE FIGURE OF MANJUSHRI, Himalaya, 20th century

h cm 40,5

€ 2.500 / 3.500



Seated in dhyanasana on a lotus base, his right hand raised holding a sword, and his left hand holding the Prajnaparamita Sutra. The figure rests on a pedestal from which a flame rises behind him.

Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO, Himalaya, XX secolo

Raffigurante Manjushri seduto in dhyanasana su una base a fiore di loto, nella mano destra sollevata tiene una spada, e nella sinistra tiene il libro della Prajnaparamita. La figura sta sopra un piedistallo da cui sorge una fiamma alle sue spalle.

Provenienza: collezione Ullman, Italia.

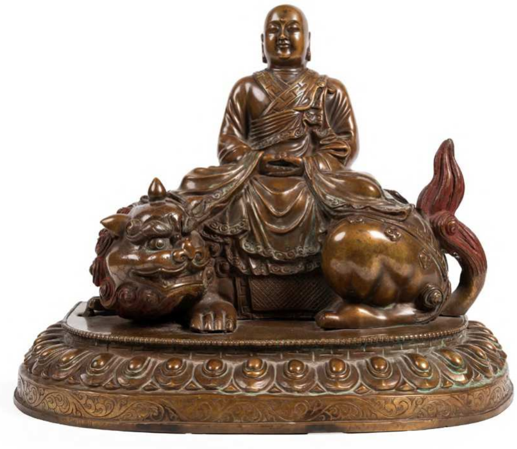
鎏金文殊菩萨像，喜马拉雅，二十世纪

181

A BRONZE FIGURE OF A LUOHAN, China, 20th century

h cm 29

€ 1.800 / 2.500



Seated on a lion with hands joined in dhyana mudra, holding a small vase; all on a chiseled lotus-shaped pedestal.

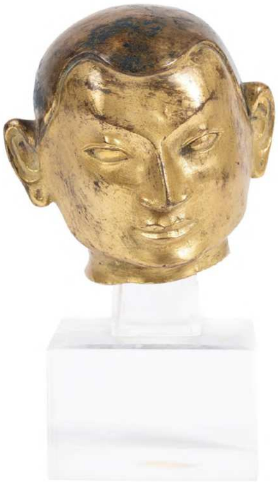
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO, Cina, XX secolo

Raffigurante un luohan seduto sopra un leone con le mani giunte in dhyana mudra che tiene un piccolo vaso; il tutto su un piedistallo a forma di loto cesellato.

Provenienza: collezione Ullman, Italia.

罗汉铜像，中国，二十世纪



182

A GILT-BRONZE HEAD,
China, Qing dynasty, 18th / 19th century

h cm 8,5

€ 1.200 / 1.500

Probably a lama or a monk.

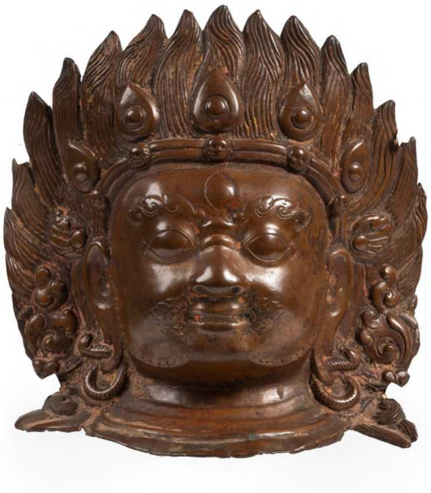
Provenance: from the Ullman collection, Italy.

TESTA IN BRONZO DORATO,
Cina, dinastia Qing, XVIII / XIX secolo

Probabilmente un lama o un monaco.

Provenienza: collezione Ullman, Italia.

铜鎏金头像，中国，清 十八十九世纪



183

A REPOUSSÉ COPPER HEAD,
Nepal, 19th century

h cm 17

€ 1.200 / 1.500
Possibly representing Mahakala.

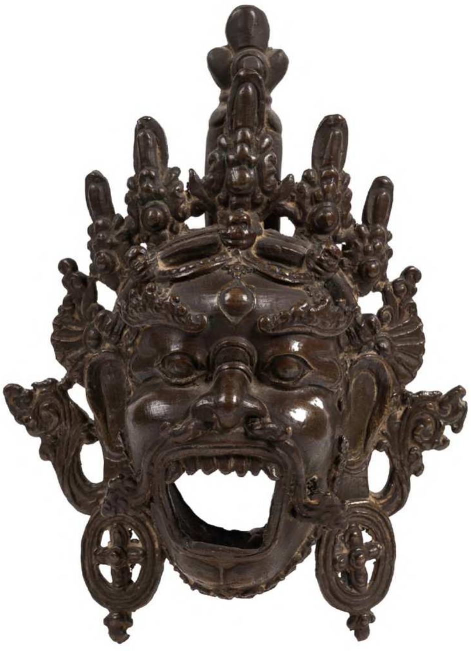
Provenance: from the Ullman collection, Italy.

TESTA IN RAME SBALZATO,
Tibet / Nepal, XIX secolo

Probabilmente raffigurante Mahakala.

Provenienza: collezione Ullman, Italia.

铜头像，尼泊尔，十九世纪



184

A BRONZE HEAD,
Nepal, 19th century

h cm 20

€ 1.200 / 1.500

Depicted with an open mouth and wearing a crown.

Provenance: from the Ullman collection, Italy.

TESTA IN BRONZO,
Nepal, XIX secolo

Raffigurata con la bocca aperta e con una corona.

Provenienza: collezione Ullman, Italia.

铜头像，尼泊尔，十九世纪

185

A SMALL BRONZE STUPA, Tibet, 18th / 19th century

h cm 11

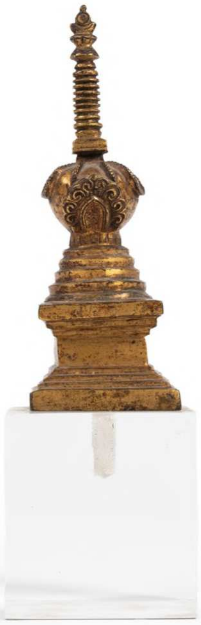
€ 300 / 500

Provenance: from the Ullman collection, Italy.

PICCOLO STUPA IN BRONZO, Tibet, XVIII / XIX secolo

Provenienza: collezione Ullman, Italia.

鎏金铜佛塔，西藏，十八/十九世纪



186

A BRONZE KARTIKA, Nepal, 20th century

l cm 16

€ 300 / 500

The handle shaped like a vajra, decorated with a dragon in relief.

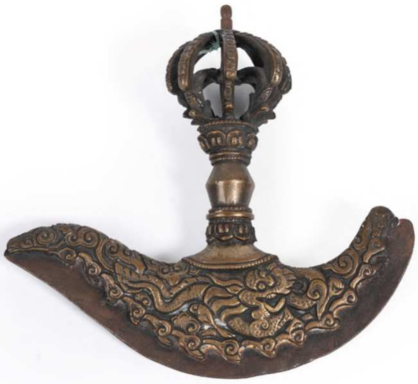
Provenance: from the Ullman collection, Italy.

KARTIKA IN BRONZO, Nepal, XX secolo

Il manico a forma di vajra, decorato a rilievo con un drago.

Provenienza: collezione Ullman, Italia.

卡尔提卡铜器，尼泊尔，二十世纪



187

A GILT BRONZE KARTIKA, Nepal, 20th century

l cm 20

€ 300 / 500

Ritual knife, featuring a vajra on the handle.

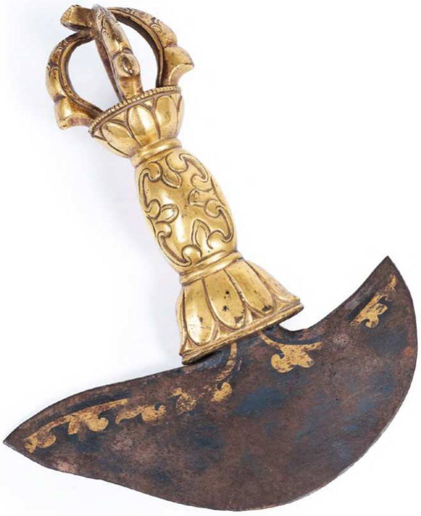
Provenance: from the Ullman collection, Italy.

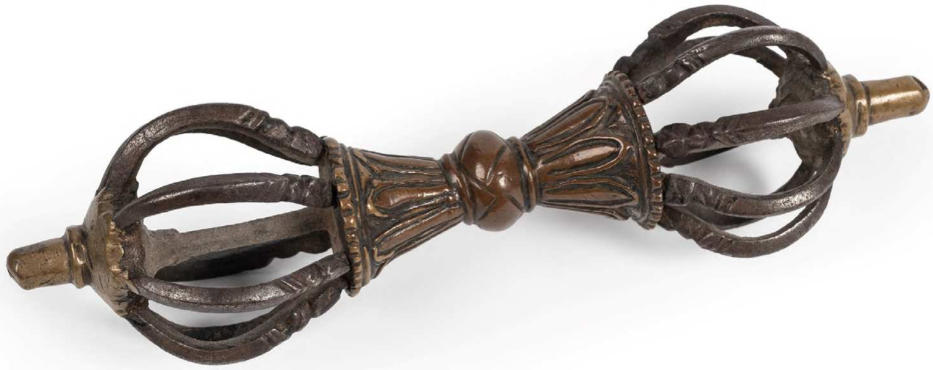
KARTICA IN BRONZO DORATO, Nepal, XX secolo

Coltello rituale, presenta un vajra sull’impugnatura.

Provenienza: collezione Ullman, Italia.

铜鎏金钺刀，尼泊尔，二十世纪





188

A BRONZE VAJRA,
Tibet, 20th century

l cm 19

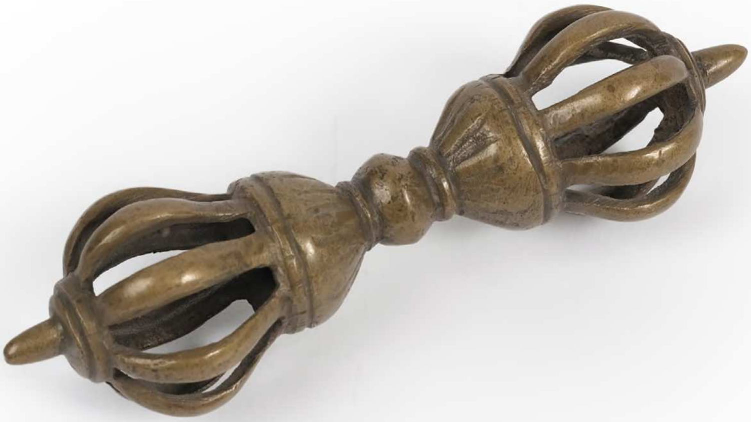
€ 600 / 1.000

Provenance: from the Ullman collection, Italy.

VAJRA IN BRONZO,
Tibet, XX secolo

Provenienza: collezione Ullman, Italia.

铜金刚杵，西藏，二十世纪



189

A BRONZE VAJRA,
Tibet, 19th / 20th century

l cm 12

€ 300 / 500

Provenance: from the Ullman collection, Italy.

VARJA IN BRONZO,
Tibet, XIX / XX secolo

Provenienza: collezione Ullman, Italia.

铜金刚杵，西藏，十九/二十世纪

190

A BRONZE PHURBA,
Tibet, 19th / 20th century

h cm 23

€ 1.000 / 1.500

Ritual dagger with three blades, featuring three heads on the vajra-shaped handle.

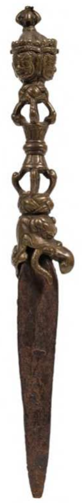
Provenance: from the Ullman collection, Italy.

PHURBA IN BRONZO,
Tibet, XIX / XX secolo

Pugnale rituale a tre lame, presenta tre teste sul manico a forma di vajra.

Provenienza: collezione Ullman, Italia.

铜降魔杵，西藏，十九/二十世纪



191

A BRONZE SILVER PLATED PHURBA,
Tibet, 19th / 20th century

h cm 22

€ 800 / 1.200

Ritual dagger with three blades, featuring three heads on the handle.

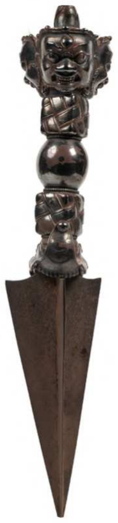
Provenance: from the Ullman collection, Italy.

PHURBA IN BRONZO PLACCATO IN ARGENTO,
Tibet, XIX / XX secolo

Pugnale rituale a tre lame, presenta tre teste sul manico.

Provenienza: collezione Ullman, Italia.

银镀铜降魔杵，西藏，十九/二十世纪



192

A BRONZE PHURBA,
Tibet, 19th / 20th century

l cm 27

€ 1.000 / 1.500

At the top, the figure features three fierce heads.

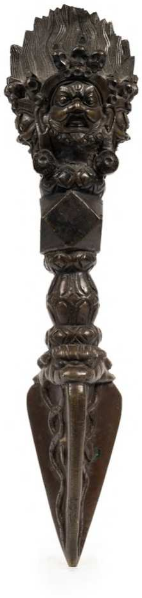
Provenance: from the Ullman collection, Italy.

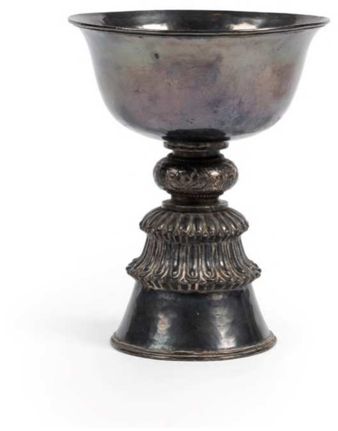
PHURBA IN BRONZO,
Tibet, XIX / XX secolo

Sulla sommità presenta tre teste feroci.

Provenienza: collezione Ullman, Italia.

铜降魔杵，西藏，十九/二十世纪





193

A SILVER BUTTER LAMP,
Tibet, 19th / 20th century

h cm 14,5

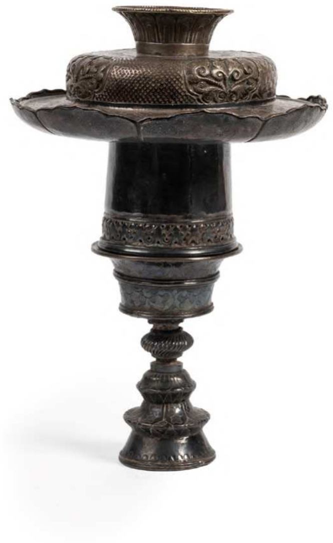
€ 500 / 800

Provenance: from the Ullman collection, Italy.

LAMPADA DA BURRO IN ARGENTO,
Tibet, XIX / XX secolo

Provenienza: collezione Ullman, Italia.

银油灯，西藏，十九/二十世纪



194

A SILVER BUTTER LAMP,
Tibet, 19th / 20th century

h tot cm 17

€ 400 / 600

Embossed with floral motifs.

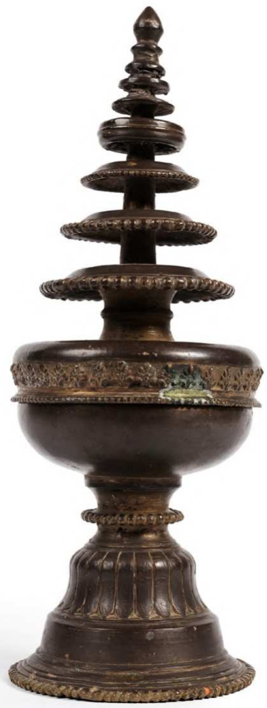
Provenance: from the Ullman collection, Italy.

LAMPADA DA BURRO IN ARGENTO,
Tibet, XIX / XX secolo

Decorata a sbalzo con motivi floreali.

Provenienza: collezione Ullman, Italia.

银油灯，西藏，十九/二十世纪



195

A BRONZE VASE,
Nepal, 19th / 20th century

h cm 27,5

€ 500 / 700

Provenance: from the Ullman collection, Italy.

VASO IN BRONZO,
Nepal, XIX / XX secolo

Provenienza: collezione Ullman, Italia.

铜瓶，尼泊尔，十九/二十世纪

196

A COPPER AND SILVER GAU BOX, Tibet, 19th / 20th century

h cm 24

€ 1.000 / 1.200

Embossed and chiseled with floral motifs and bajixiang.

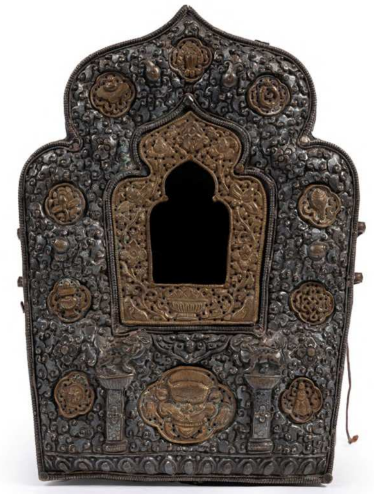
Provenance: from the Ullman collection, Italy.

SCATOLA GAU IN ARGENTO E BRONZO, Tibet, XIX / XX secolo

Sbalzata e cesellata con motivi floreali e bajixiang.

Provenienza: collezione Ullman, Italia.

佛龛，西藏，十九/二十世纪



197

A SILVER AND COPPER GAU BOX, Tibet, 19th / 20th century

h cm 18

€ 800 / 1.200

Embossed and chiseled with floral motifs and bajixiang.

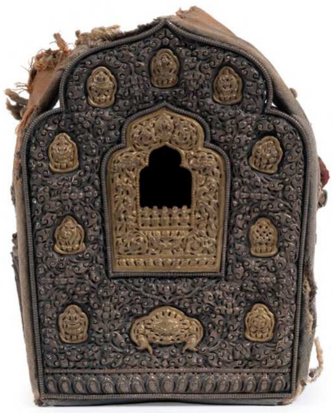
Provenance: from the Ullman collection, Italy.

SCATOLA GAU IN ARGENTO RAME E STOFFA, Tibet, XIX / XX secolo

Sbalzata e cesellata con motivi floreali e bajixiang.

Provenienza: collezione Ullman, Italia.

佛龛，西藏，十九/二十世纪



198

A SILVER AND COPPER GAU BOX, Tibet, 19th / 20th century

d cm 13

€ 500 / 800

Embossed with the bajixiang, featuring a small figure of Vajrapani at the center, adorned with a turquoise.

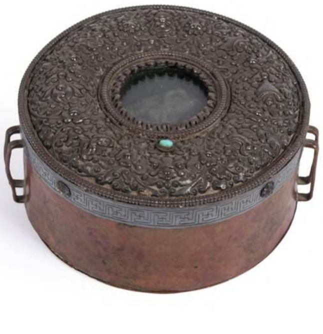
Provenance: from the Ullman collection, Italy.

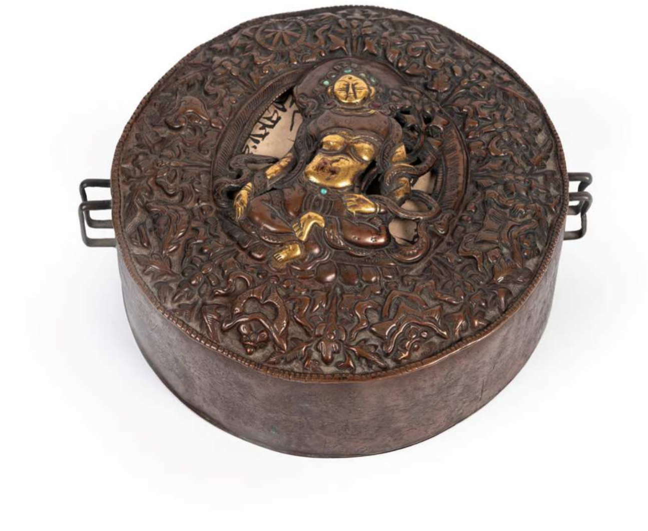
SCATOLA GAU IN ARGENTO E RAME, Tibet, 19th / 20th century

Sbalzata con i bajixiang, al centro reca una piccola figura di Vajrapani, abbellita con un turchese.

Provenienza: collezione Ullman, Italia.

圆盒，西藏，十九/二十世纪





199

A GILT-COPPER GAU BOX,
Tibet, 19th / 20th century

d cm 14,5

€ 500 / 800

Embossed with the bajixiang, featuring a pierced and gilded Green Tara at the center.

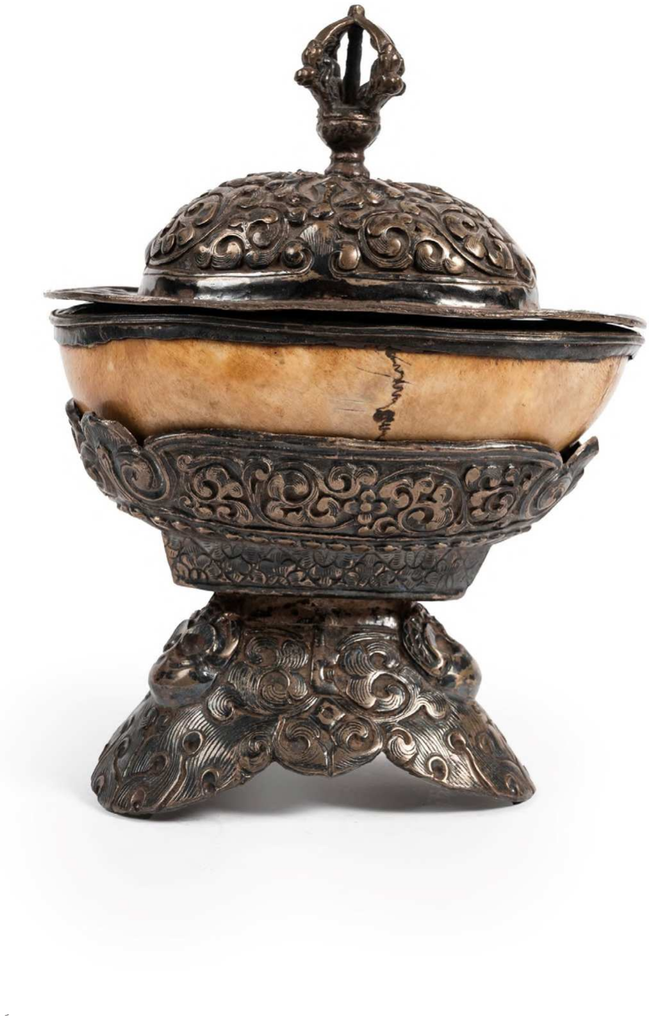
Provenance: from the Ullman collection, Italy.

SCATOLA GAU IN RAME DORATO,
Tibet, XIX / XX secolo

Sbalzata con gli bajixiang, al centro presenta una Tara Verde forata e dorata.

Provenienza: collezione Ullman, Italia.

圆盒，西藏，十九/二十世纪



200

A SILVER AND BONE KAPALA,
Tibet, 19th / 20th century

h cm 23

€ 1.200 / 1.800

Embossed with vegetal motifs, the handle of the lid in the shape of a vajra.

Provenance: from the Ullman collection, Italy.

Exhibitions: Le montagne Sacre, Antica Arte del Tibet, 12 February - 20 March 1994, Modena, Palazzo Comunale.

Literature: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 34 n. 44.

KAPALA IN ARGENTO E OSSO,
Tibet, XIX / XX secolo

Sbalzata con motivi vegetali, il manico del coperchio a forma di vajra.

Provenienza: collezione Ullman, Italia.

Esibizioni: Le montagne Sacre del Tibet, 12 Febbraio - 20 marzo 1994, Modena, Palazzo Comunale.

Pubblicazioni: Lo Bue F. Erberto 1994, Le Montagne Sacre, Antica Arte del Tibet, Modena, pag. 34 n. 44.

嘎布拉碗附银座，西藏，十九/二十世纪

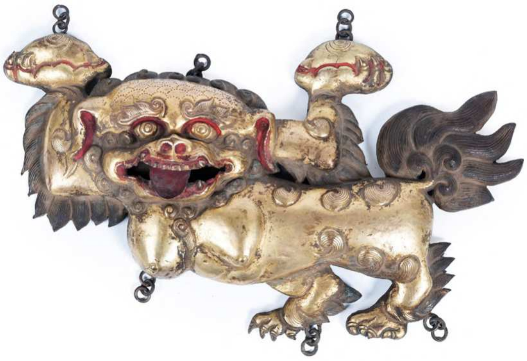
201

A GILT-COPPER REPOUSSÉ LION, Tibet, 19th / 20th century

l cm 39

€ 500 / 700

Chiseled, holding two shells.



LEONE IN RAME SBALZATO E DORATO, Tibet, XIX / XX secolo

Cesellato, regge due conchiglie.

Provenienza: collezione Ullman, Italia.

鎏金铜浮雕狮子，西藏，十九/二十世纪

202

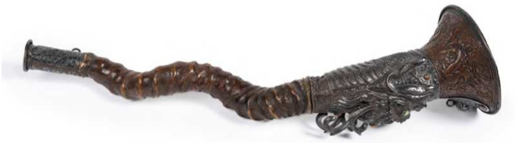
A COPPER SILVER AND HORN DBANG DUNG, Tibet, 19th / 20th century

h cm 44

€ 600 / 800

Embossed in the shape of a monster's head and engraved with dragons, adorned with turquoise and hardstones.

Provenance: from the Ullman collection, Italy.



DBANG DUNG IN ARGENTO CORNO E RAME, Tibet, XIX / XX secolo

Sbalzato a forma di testa di mostro e cesellato con draghi, abbellito con turchesi e pietre dure.

Provenienza: collezione Ullman, Italia.

仪式号角，西藏，十九/二十世纪

203

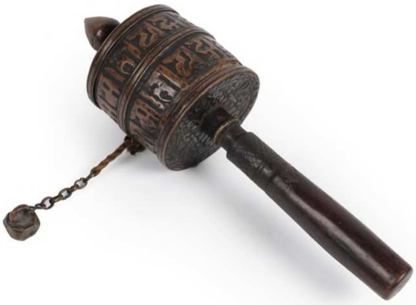
PRAYER WHEEL IN COPPER AND WOOD, Tibet - Nepal, 19th / 20th century

l cm 24

€ 150 / 200

Embossed with lança characters.

Provenance: from the Ullman collection, Italy.

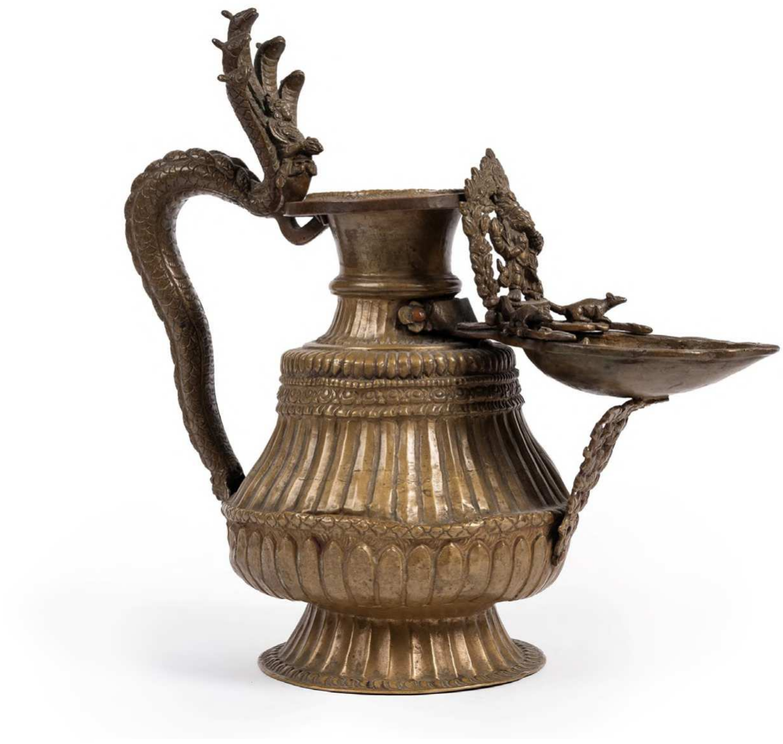


RUOTA DA PREGHIERA IN RAME E LEGNO, Tibet - Nepal, XIX / XX secolo

Sbalzata con caratteri lança.

Provenienza: collezione Ullman, Italia.

铜木转经轮，西藏-尼泊尔，十九/二十世纪



204

A BRASS SUKUNDA, Nepal, 19th / 20th century

h cm 26,5

€ 300 / 500

Embossed with figures, flowers, and animals.

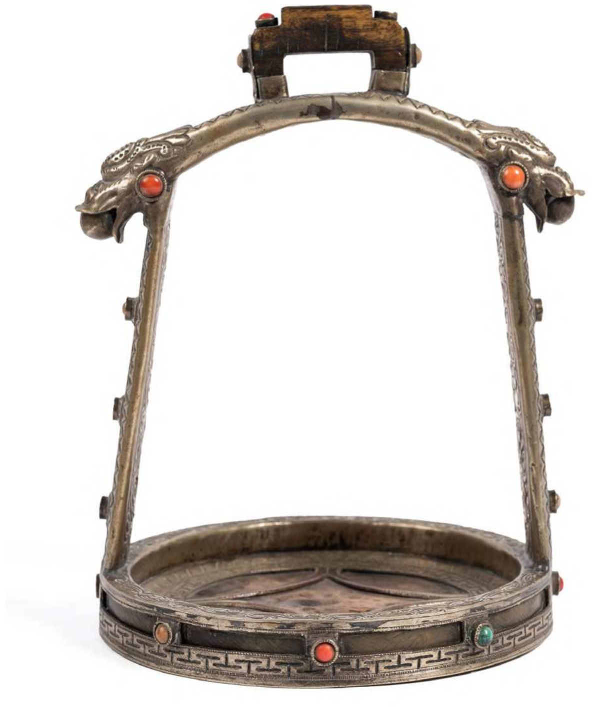
Provenance: from the Ullman collection, Italy.

SUKUNDA IN OTTONE, Nepal, XIX / XX secolo

Decorata a sbalzo, presenta figure, fiori e animali.

Provenienza: collezione Ullman, Italia.

黄铜苏昆达，尼泊尔，十九/二十世纪



205

A SILVER AND BONE KAPALA, Tibet, 19th / 20th century

h cm 20

€ 200 / 300

Adorned with chiseling, horn, and hard stones.

Provenance: from the Ullman collection, Italy.

STAFFA IN RAME, Tibet, XIX / XX secolo

Abbellita con cesellature, corno e pietre dure.

Provenienza: collezione Ullman, Italia.

铜马镫，西藏，十九/二十世纪

206

A BRONZE AND COPPER GAU RELIQUIARY, Nepal, 19th century

l cm 13

€ 1.000 / 1.500

Inside it brings a yellow-brocade silk with a gild-bronze medallion decorated with high relief.

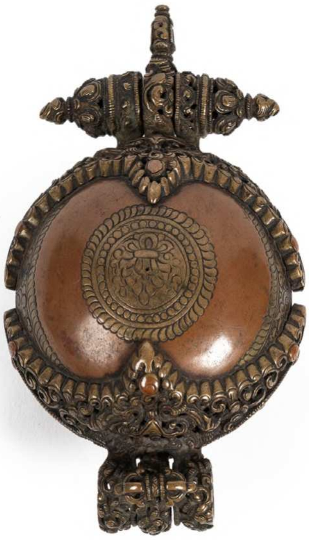
Provenance: from the Ullman collection, Italy.

RELIQUIARIO GAU IN RAME E BRONZO, Nepal, XIX secolo

All’interno contiene una seta a broccato giallo con un medaglione in bronzo dorato decorato con rilievo alto.

Provenance: from the Ullman collection, Italy.

铜盒内有鎏金佛牌，尼泊尔，十九世纪



207

A BRONZE GAU RELIQUARY, Tibet, 19th / 20th century

l cm 10,5

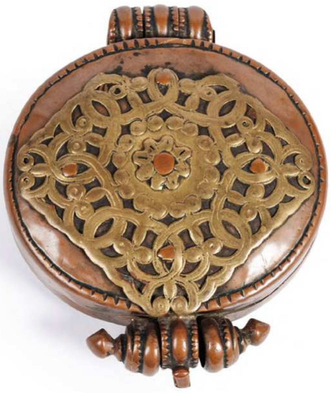
€ 500 / 700

Provenance: from the Ullman collection, Italy.

RELIQUIARIO IN BRONZO GAU, Tibet, XIX / XX secolo

Provenienza: collezione Ullman, Italia.

盒子，西藏，十九/二十世纪



208

A SILVER AND GILT-COPPER GAU RELIQUIARY, Tibet, 19th / 20th century

l cm 8

€ 500 / 700

Embossed and chiseled with floral motifs.

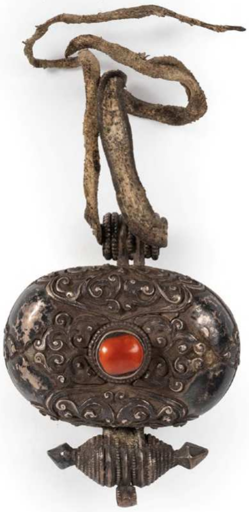
Provenance: from the Ullman collection, Italy.

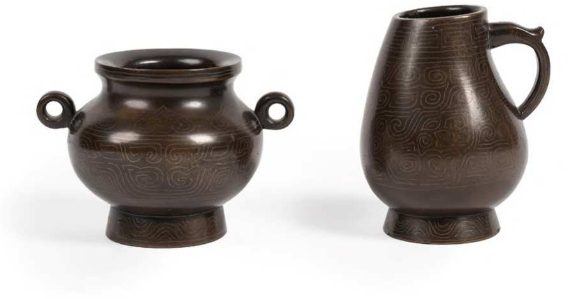
RELIQUIARIO GAU IN ARGENTO E RAME DORATO, Tibet, XIX / XX secolo

Sbalzato e cesellato con motivi floreali.

Provenienza: collezione Ullman, Italia.

盒子，西藏，十九/二十世纪





209

TWO SMALL BRONZE VASES, China, Qing dynasty (1644-1911)

h max cm 8,5

€ 200 / 300

On the body, decorated with archaistic motifs.

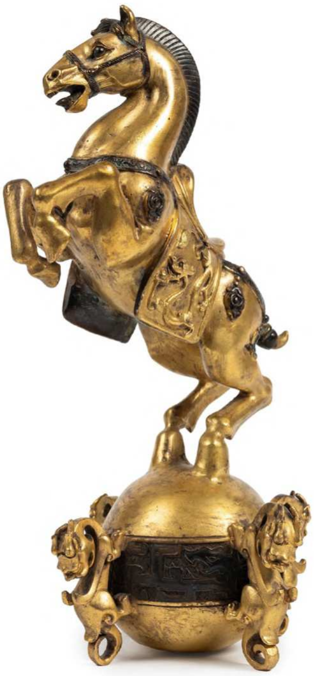
Provenance: from the Ullman collection, Italy.

DUE PICCOLI VASI IN BRONZO INTARSIATI IN ARGENTO, Cina, dinastia Qing (1644-1911)

Sul corpo decorati con motivi arcaistici.

Provenienza: collezione Ullman, Italia.

嵌银铜瓶两只，中国，清



210

A BRONZE FIGURE OF A HORSE, China, 20th century

h cm 27

€ 800 / 1.200

Depicted standing on its two hind legs on a sphere supported by four qilong, decorated in relief with taotie motifs. The saddle is adorned with two qilong.

Provenance: from the Ullman collection, Italy.

CAVALLO IN BRONZO DORATO, Cina, XX secolo

Raffigurato stante sulle due zampe posteriori su una sfera retta da quattro qilong e decorata a rilievoi con taotie. La sella è decorata con due qilong.

Provenienza: collezione Ullman, Italia.

铜马，中国，二十世纪

211

A GILT BRONZE FIGURE OF BUDDHA SHAKYAMUNI, Thailand, 19th / 20th century

h cm 33

€ 1.200 / 1.500

Depicting Buddha Shakyamuni seated.

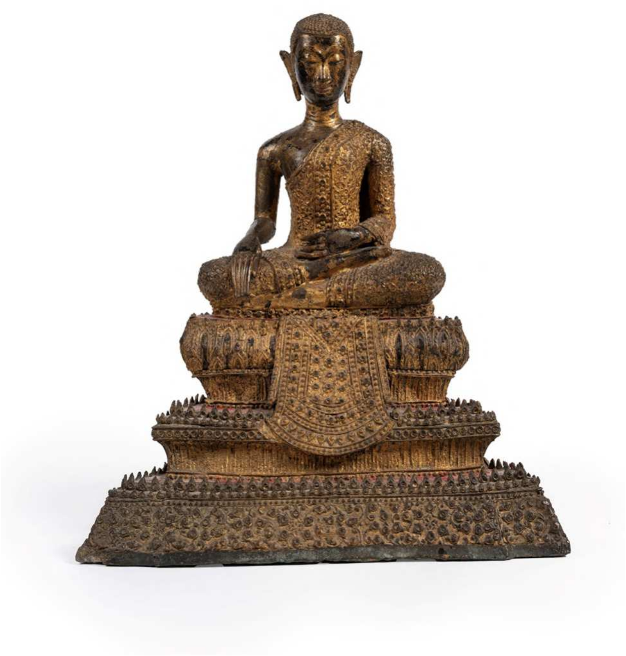
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO, Tailandia, XIX / XX secolo

Raffigurante Buddha Shakyamuni seduto.

Provenienza: collezione Ullman, Italia.

鎏金釋迦牟尼像，泰国，十九/二十世纪



212

A GILT BRONZE FIGURE OF BUDDHA SHAKYAMUNI, Thailand, 19th century

h cm 26

€ 800 / 1.200

Seated in the lotus position.

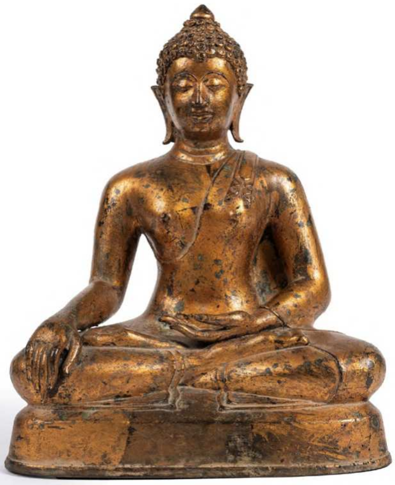
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO DORATO, Tailandia, XIX secolo

Raffigurante il Buddha Shakyamuni seduto nella posizione del loto.

Provenienza: collezione Ullman, Italia.

鎏金释加牟尼像，泰国，十九世纪



213

A BRONZE HEAD OF BUDDHA SHAKYAMUNI, Thailand, 18th / 19th century

h cm 12

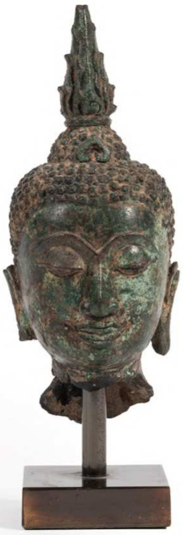
€ 200 / 300

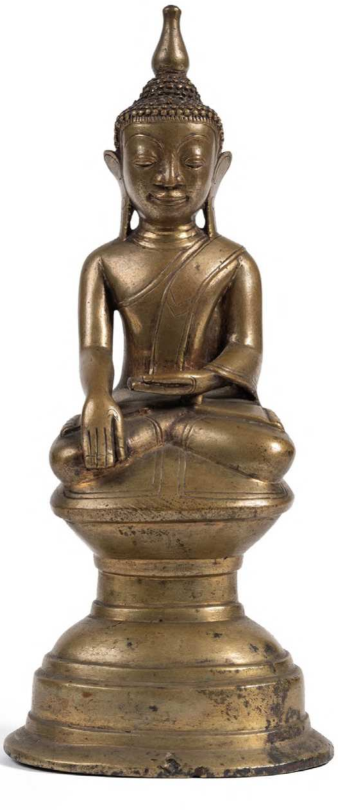
Provenance: from the Ullman collection, Italy.

TESTA DI BUDDHA IN BRONZO, Tailandia, XVIII / XIX secolo

Provenienza: collezione Ullman, Italia.

释加牟尼铜头像，泰国，十八/十九世纪





214

A BRONZE FIGURE, Burma, 18th / 19th century

h cm 22

€ 1.000 / 1.500

Depicting the historical Buddha seated.

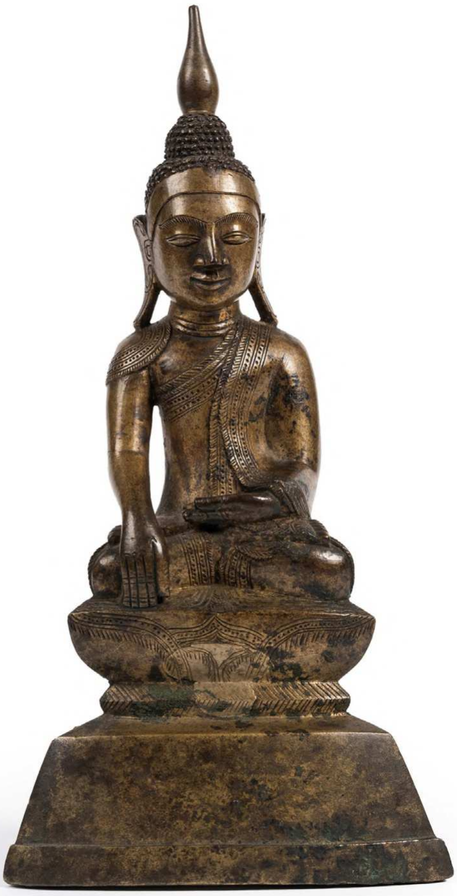
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO, Birmania, XVIII / XIX secolo

Raffigurante il Buddha storico seduto.

Provenienza: collezione Ullman, Italia.

铜佛像，缅甸，十八/十九世纪



215

A BRONZE FIGURE, Burma, 18th / 19th century

h cm 22

€ 800 / 1.200

Depicting the historical Buddha seated.

Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO, Birmania, XVIII / XIX sec

Raffigurante il Buddha storico seduto.

Provenienza: collezione Ullman, Italia.

铜佛像，缅甸，十八/十九世纪

216

A BRONZE FIGURE, Cambodia, 18th / 19th century

h cm 14

€ 1.500 / 2.500

Depicting Vishnu standing.

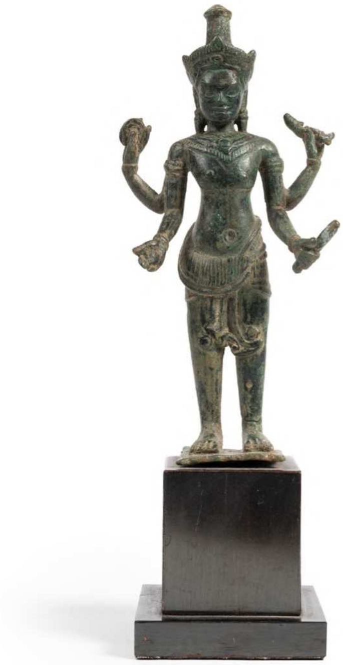
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO, Cambogia, XVIII / XIX secolo

Raffigurante Vishnu stante.

Provenienza: collezione Ullman, Italia.

铜像，柬埔寨，十八/十九世纪



217

A BRONZE FIGURE, Cambodia, 12th century or later

h tot cm 13,5

€ 1.000 / 1.500

Bust of a Buddha.

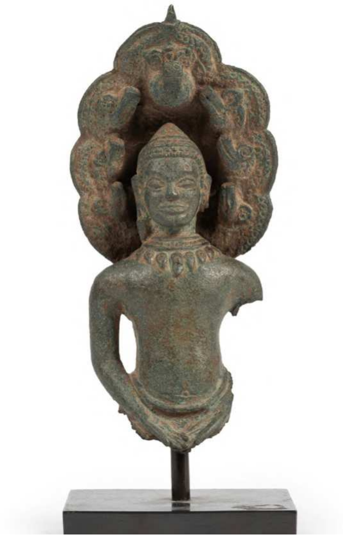
Provenienza: collezione Ullman, Italia.

FIGURA IN BRONZO, Cambogia, XII secolo o posteriore

Raffigurante il busto di un Buddha.

Provenienza: collezione Ullman, Italia.

青铜雕像，柬埔寨，12世纪或更晚



218

A BRONZE FIGURE OF A BUDDHA, Cambodia, 18th / 19th century

h tot cm 24

€ 1.800 / 2.800

Casted standing.

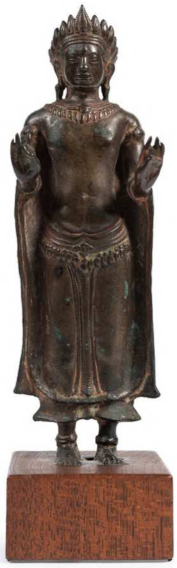
Provenance: from the Ullman collection, Italy.

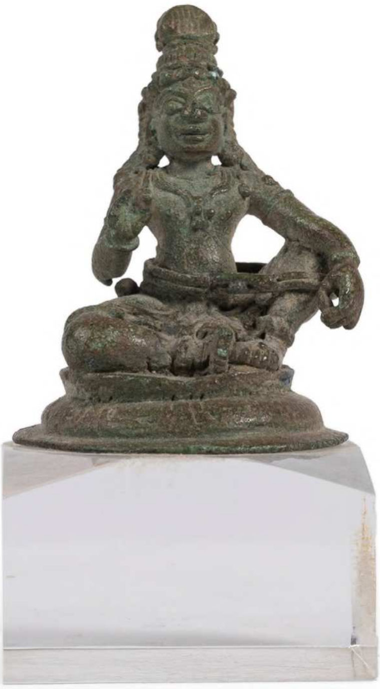
FIGURA IN BRONZO, Cambogia, XVIII / XIX secolo

Raffigurante un Buddha stante.

Provenienza: collezione Ullman, Italia.

铜佛像，柬埔寨，十八/十九世纪





219

A SMALL BRONZE FIGURE OF AYYAPPAN, India, 17th / 18th century

h cm 6

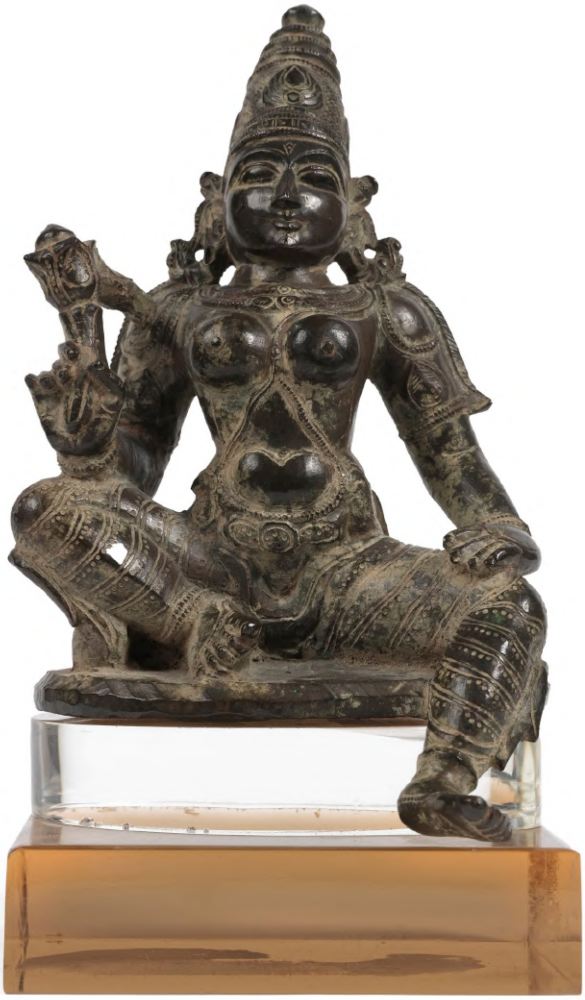
€ 600 / 1.000

Provenance: from the Ullman collection, Italy.

PICCOLA FIGURA IN BRONZO RAFFIGURANTE AYYAPPAN, India, XVII / XVIII secolo

Provenienza: collezione Ullman, Italia.

印度阿耶帕铜像，印度，十七/十八世纪



220

A BRONZE FIGURE OF PARVATI, India, 19th century

h with stand cm 26,5

€ 1.000 / 1.400

Depicted in a “royal posture,” with one hand resting on her right leg and the other holding a lotus flower. The figure is sculpted in the classic naturalistic style of Southern Indian statues. The goddess’s face displays a pleasant smile, her bare torso adorned with rich jewelry, and her lower garment drapes elegantly over her hips and legs with a refined pleating.

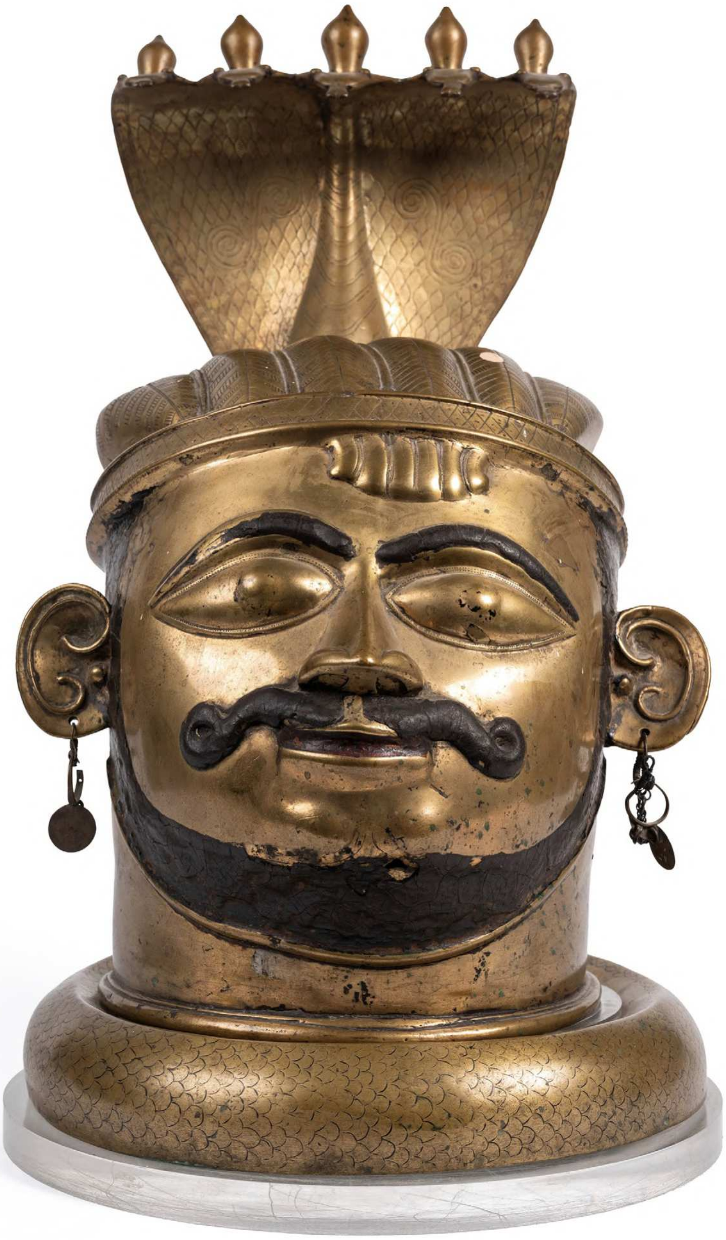
Provenance: from the Ullman collection, Italy.

FIGURA IN BRONZO, India, XIX secolo

Raffigurante Parvati seduta in “posizione regale” con una mano appoggiata alla gamba destra e l’altra che impugna un fior di loto. La figura è modellata secondo il classico stile naturalistico delle statue dell’India meridionale. Il volto della dea mostra un piacevole sorriso, il busto nudo è ornato con ricchi gioielli e la veste inferiore copre i fianchi e le gambe con un elegante panneggio.

Provenienza: collezione Ullman, Italia.

青铜雕像，印度，19世纪



221

A LARGE BRONZE MUKHALINGA,
India, 19th century

cm 58

€ 4.500 / 5.500

Well-modeled and refined in detail, adorned with two earrings, featuring large, intense eyes, and a cobra rising behind the head.

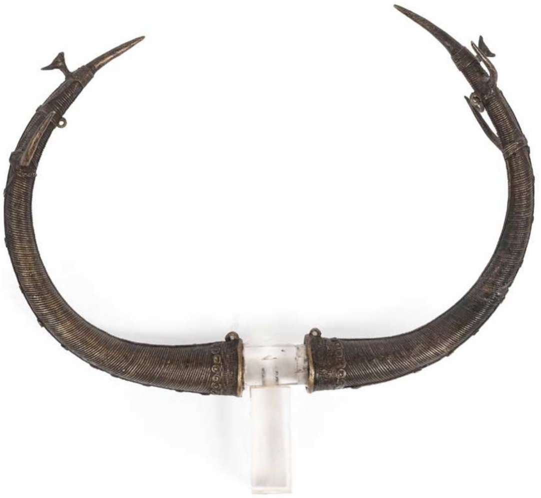
Provenance: from the Ullman collection, Italy.

GRANDE MUKHALINGA IN BRONZO,
India, XIX secolo

Ben modellato, raffinato nei particolari indossa due orecchini, con grandi occhi dallo sguardo intenso, dietro alla testa sorge un cobra.

Provenienza: collezione Ullman, Italia.

穆卡灵伽铜像，印度，十九世纪



222

A BRONZE COLLAR, India, 19th / 20th century

each l cm 24

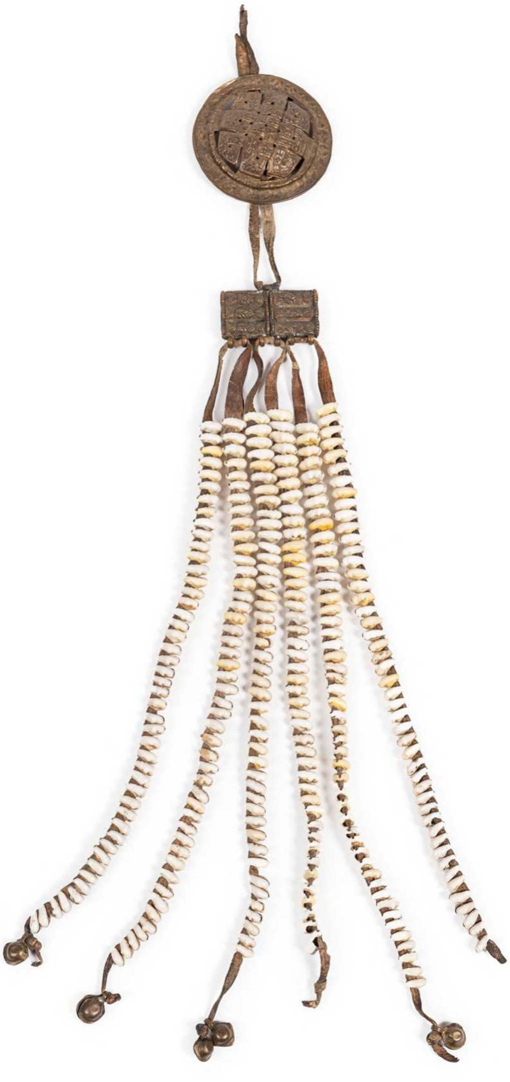
€ 300 / 500

Provenance: from the Ullman collection, Italy.

COLLARE IN BRONZO, India, XIX / XX secolo

Provenienza: collezione Ullman, Italia.

铜角一对，印度，十九/二十世纪



223

A COPPER AND SHELLS AMULET, India, 19th / 20th century

l cm 60

€ 500 / 700

The embossed medallion with honeycomb patterns, composed of five fringes.

Provenance: from the Ullman collection, Italy.

AMULETO IN RAME E CONCHIGLIE, India, XIX / XX secolo

Il medaglione sbalzato con motivi a nido d'ape, costituito da cinque frange.

Provenienza: collezione Ullman, Italia.

女士腰带，印度，十九/二十世纪

224

A CLOISONNÉ EWER, China, Qing dynasty (1644-1911)

h cm 36

€ 800 / 1.200

Decorated with turquoise ground, featuring Buddhist lions playing on the belly and lotus scrolls on the neck. The center of the base bears the apocryphal four-character mark of Emperor Jingtai.

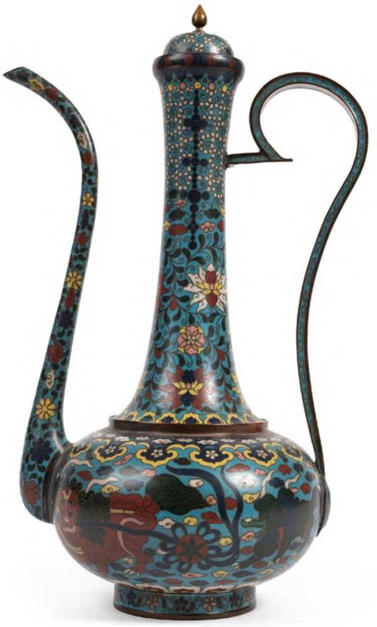
Provenance: from the Ullman collection, Italy.

VERSATOIO IN CLOISONNÉ, Cina, dinastia Qing (1644-1911)

Decorato a fondo turchese, sulla pancia presenta leoni buddisti che giocano e sul collo lotus scroll; al centro della base reca il marchio apocrifo a quattro caratteri dell'Imperatore Jingtai.

Provenienza: collezione Ullman, Italia.

景泰蓝执壶，中国，清



225

A WOODEN TEMPLE, Japan, Meiji period (1868-1912)

h cm 60

€ 4.000 / 6.000

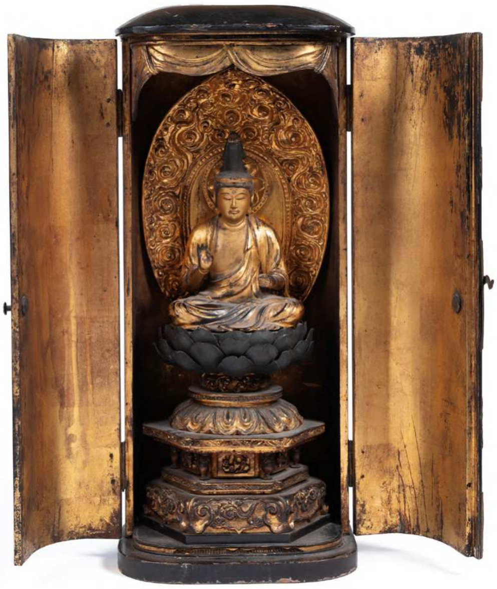
Inside, there is Avalokitesvara seated on a lotus flower base.

Provenance: from the Ullman collection, Italy.

TEMPIO IN LEGNO, Giappone, periodo Meiji (1868-1912)

Al suo interno si trova Avalokitesvara seduto sopra una base a fiore di loto.

Provenienza: collezione Ullman, Italia.



226

A LARGE PAIR OF CHIZOU PORCELAIN VASES, China, Qing dynasty (1644-1911)

h max cm 71

€ 3.000 / 5.000

Decorated with black-brown lines and decorations.

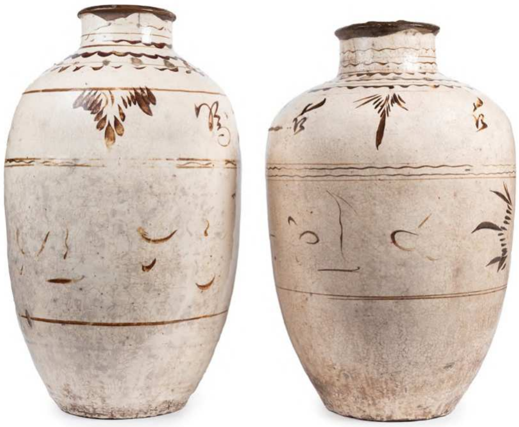
Provenance: from the Ullman collection, Italy.

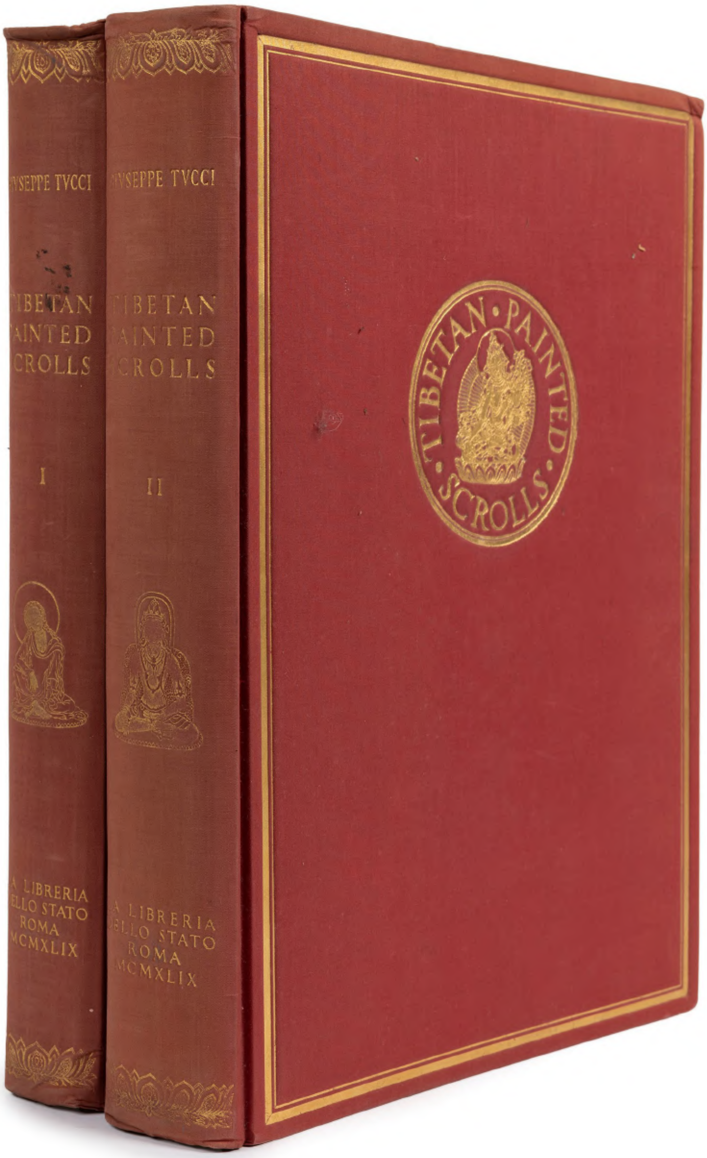
COPPIA DI GRANDI VASI IN PORCELLANA CHIZOU, Cina, dinastia Qing (1644-1911)

Decorati con linee e decorazioni marroni.

Provenienza: collezione Ullman, Italia.

磁州窑罐两只，中国，清朝（1644-1911）





227

TWO BOOKS,

h cm 15

€ 1.800 / 2.200

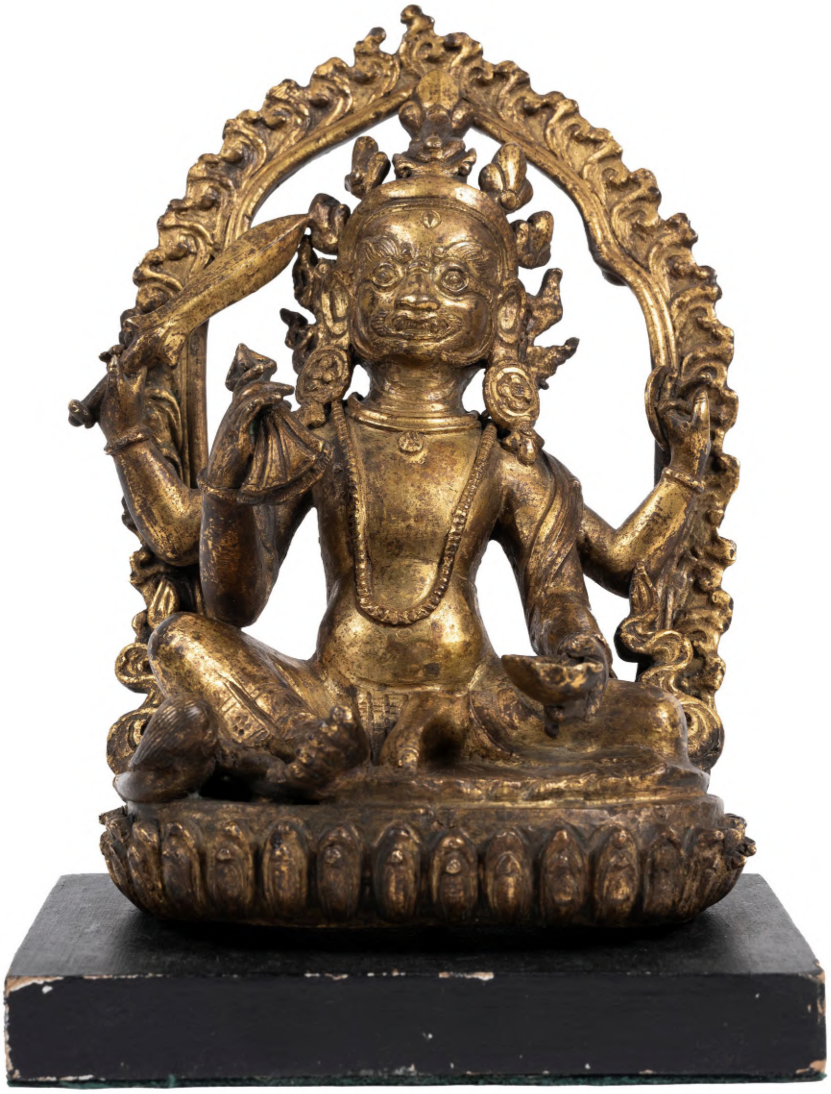
Giuseppe Tucci 1949, Tibetan Painted Scroll, Roma, vol. 1 vol.2

Provenance: from the Ullman collection, Italy.

DUE LIBRI,

Giuseppe Tucci 1949, Tibetan Painted Scroll, Roma, vol. 1 vol.2

Provenienza: collezione Ullman, Italia.



228

A GILT-BRONZE FIGURE OF MANJUSHRI, Tibet – Nepal, 17th / 18th century

h cm 20

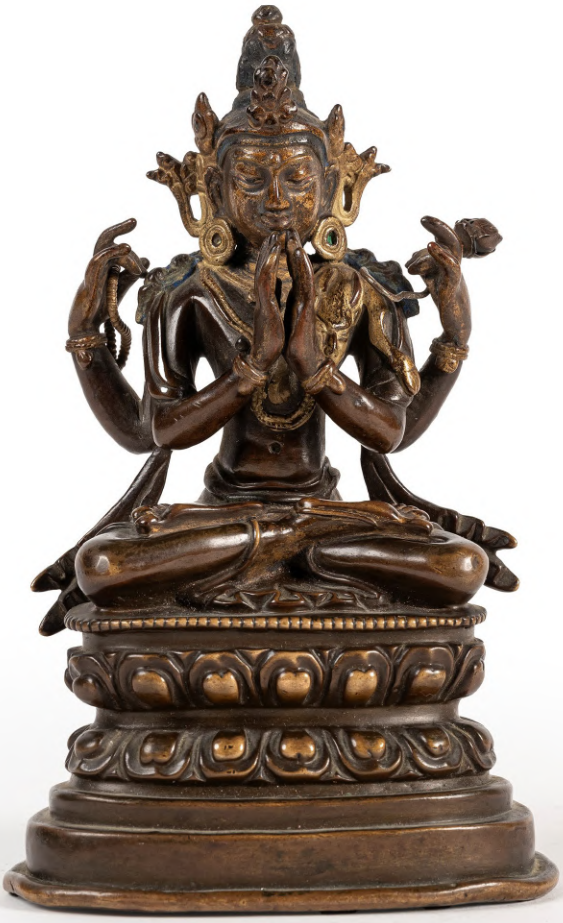
€ 3.500 / 4.500

Seated on a lotus flower base with a flame behind, with four arms holding various attributes.

FIGURA IN BRONZO DORATO, Tibet – Nepal, XVII / XVIII secolo

Raffigurante Manjushri seduto su una base a fiore di loto con fiamma dietro, con quattro braccia che tengono in mano gli attributi.

铜鎏金佛像 - 西藏 - 尼泊尔，十七/十八世纪



229

A GILT-BRONZE FIGURE OF SHADAKSHARI LOKESHVARA, Tibet, 17th century

h cm 13,5

€ 3.000 / 5.000

Cast with four arms, is seated in vajraparyankasana on a double-lotus base, with the two principal hands in anjali mudra; in the right hand holds an aksasutra, and in the left, a padma. On the shoulders bears a ren shou (animal of mercy).

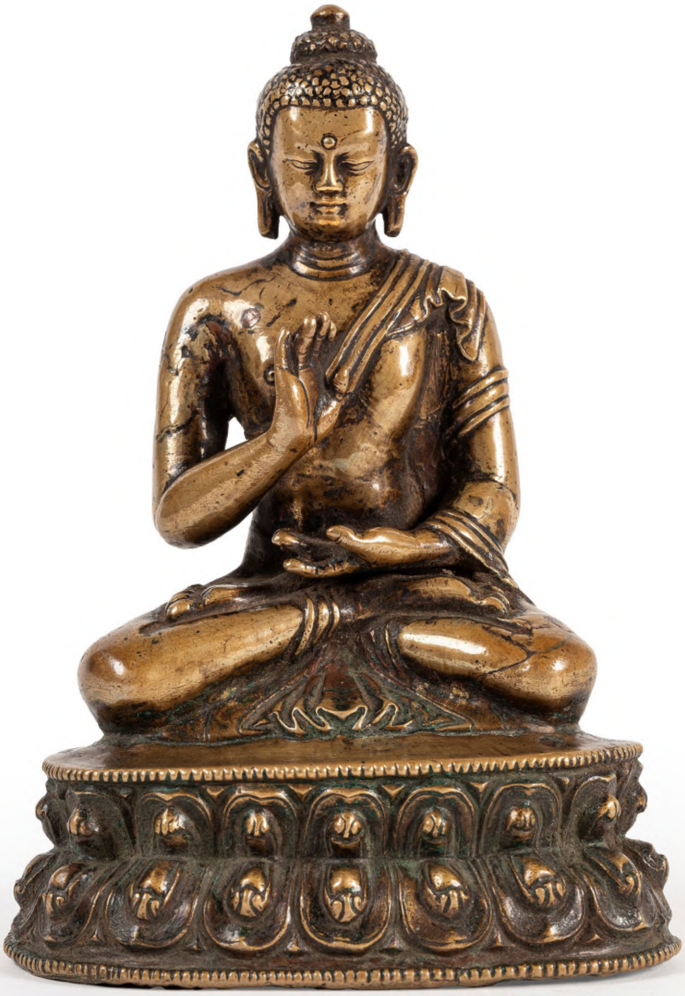
Provenance: from the collection of Professor Ferdinando Cappelletti, Rome.

FIGURA DI IN BRONZO DORATO RAFFIGURANTE SHADAKSHARI LOKESHVARA, Tibet, XVII secolo

Raffigurata con quattro braccia, è seduta in vajraparyankasana su una base a doppio fiore di loto, con le due mani principali in anjali mudra, nella mano destra regge un aksasutra e nella sinistra un padma. Sulle spalle porta uno ren shou (animale della misericordia).

Provenienza: dalla collezione del Professor Ferdinando Cappelletti, Roma.

铜鎏金像，西藏，十七世纪



230

A BRONZE FIGURE OF BUDDHA SHAKYAMUNI, Tibet, 15th / 16th century

h cm 16

€ 3.000 / 5.000

Cast seated in padmasana on a double-lotus base, with the left hand in dhyana mudra and the right in abhaya mudra, she wears a robe draped over the right shoulder.

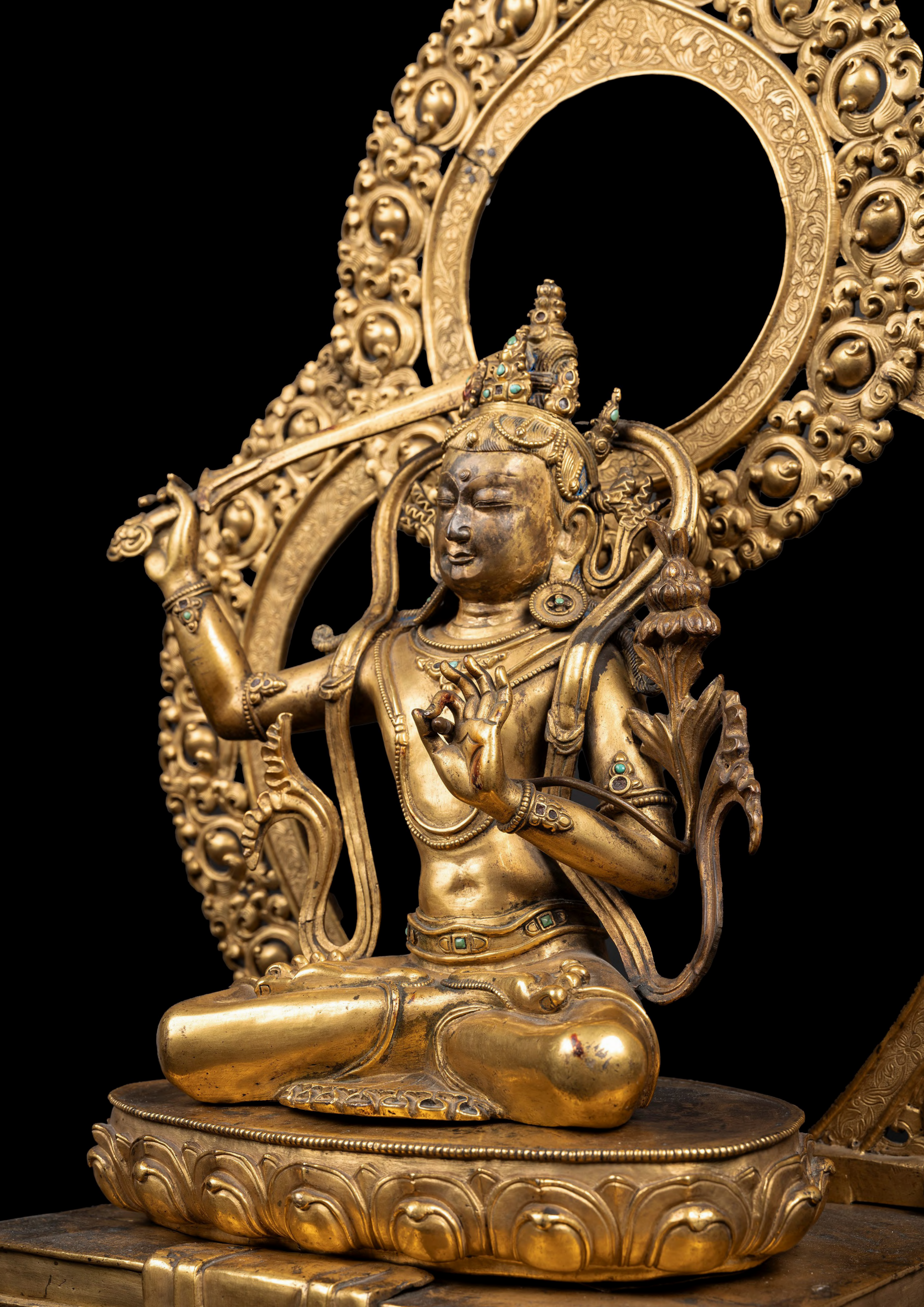
Provenance: from the collection of Professor Ferdinando Cappelletti, Rome.

FIGURA IN BRONZO DI SHAKYAMUNI, Tibet, XV / XVI secolo

Fusa seduta in padmasana sopra ad una base a doppio fiore di loto, la mano sinistra in dhyana mudra e con la destra in abhaya mudra, indossa una tunica che ricopre la spalla destra.

Provenienza: dalla collezione del Professor Ferdinando Cappelletti, Roma.

释迦牟尼像，西藏，十五/ 十六世纪



231

AN IMPORTANT AND LARGE GILT-BRONZE FIGURE OF MANJUSHRI, China, Qing dynasty, possibly 18th century

h cm 60

€ 30.000 / 50.000

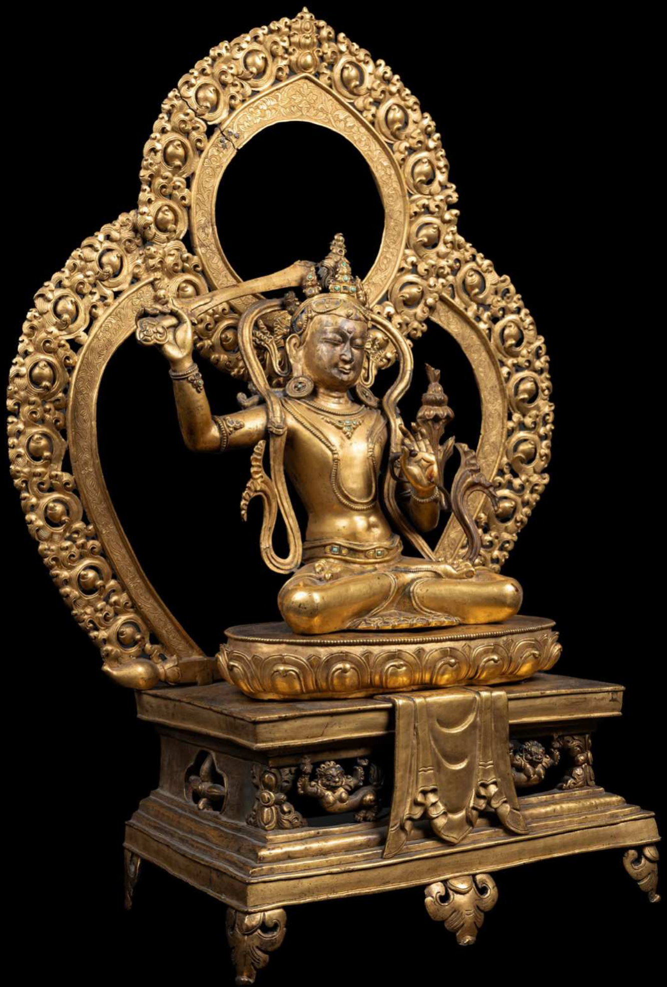
Seated in dhyanasana on a lotus base, with his right hand raised holding a sword and his left in vitarka mudra holding the stem of an uptala lotus that rises to shoulder height. The dhoti is secured with a belt, leaving the bodhisattva's torso exposed. He is adorned with elaborate jewelry embellished with turquoise and flowing drapery. The figure rests above a draped banner on a throne supported by two snow lions, from which rises a finely carved and pierced flame with a halo.

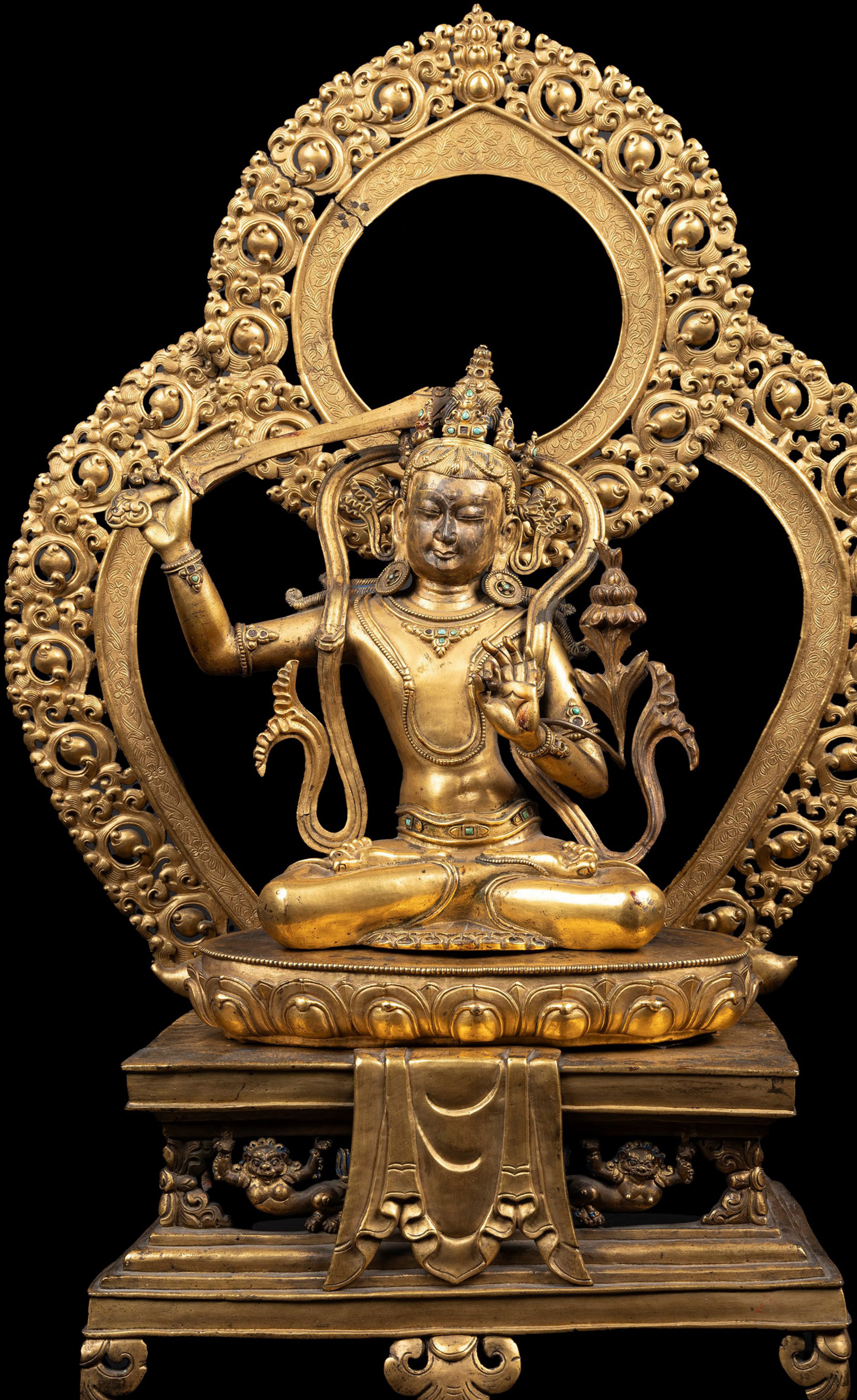
Provenance: Private collection, Italy.

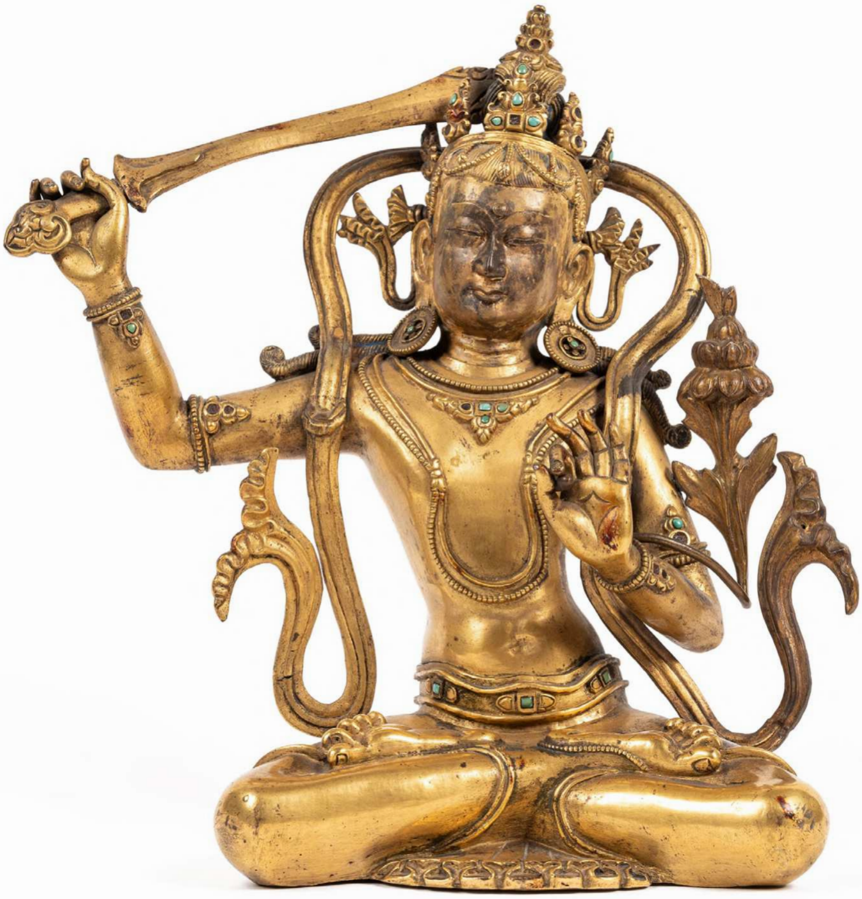
Catalog Notes:
The serene face of this Himalayan-inspired sculpture is found in other figures of Manjushri in various manifestations, as seen in the 18th-century Tibetan Manjughosha figure at the Palace Museum in Beijing, illustrated in The Palace Museum 2002, Iconography and Styles, Tibetan Statues in the Palace Museum, Beijing, pp. 326–327, no. 139. The hand style is also similar. See also the face of the Tara from the Imperial Workshops in Beijing, also in the Palace Museum and illustrated in op. cit., p. 358, no. 154, with an expression very similar to this Manjushri, possibly implying a similar manufacturing attribution.

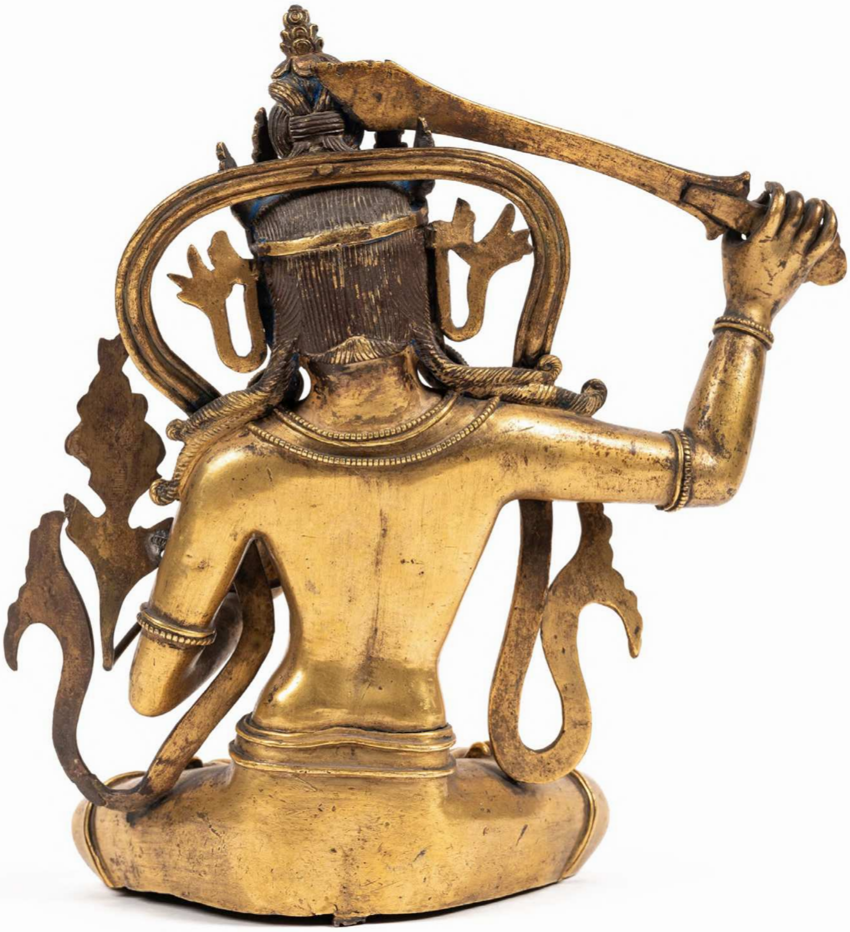
On the present lot, XRF analyses have been performed in two points, respectively on the stand, on the head nearby the blue pigments, on the flame and underneath the figure. The chemical analyses reported in this catalog were conducted using an Olympus XRF analyzer, model VCR-CCC-A3 (SN: 823330), equipped with a 40 kV Rhodium tube. Measurements were carried out with an acquisition time of 30 seconds per sample and an analysis radius of 2 millimeters.
Please note that the element labeled as W (Tungsten) in the results should be interpreted as Au (Gold). The results are expressed as percentages (%) for elements present in larger quantities and in parts per million (PPM) for those present in trace amounts. It is worth noting that 1 PPM corresponds to 0.0001%.

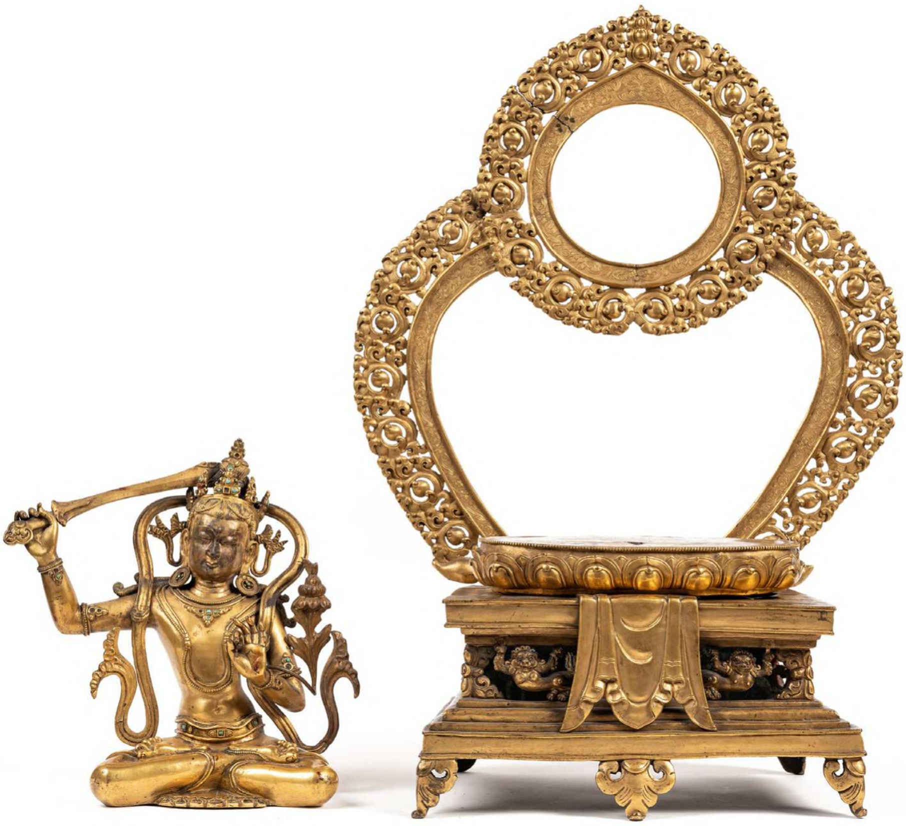
Stand: Cu 50.218, W 34.511, S 6.928, P 4.490, Al 1.986, Zn 1.263, Ag 0.270, Bi 0.124, Fe 0.090, Pb 0.065, Sr 0.054; on the head nearby the blue pigments: Cu 66.21, W 27.166, S 2.208, P 1.187, Zn 1.014, Al 0.95, Fe 0.409, Ag 0.307, Sb 0.209, Pb 0.207, Bi 0.098, Sr 0.033, Mo 0.007; on the flame: Cu 69.112, W 17.711, S 4.204, P 4.040, Zn 3.078, Al 1.446, Ag 0.143, Sn 0.096, Fe 0.080, Bi 0.055, Pb 0.035; underneat the figure: Cu 89.91, Si 2.921, S 1.472, Al 1.33, Fe 1.328, Zn 1.057, Pb 1.047, Sb 0.430, P 0.252, Ag 0.078, Sn 0.078. Ni 0.068, Mn 0.023, Nb 0.003











IMPORTANTE E GRANDE FIGURA IN BRONZO DORATO, Cina, dinastia Qing, probabilmente XVIII secolo

Raffigurante Mansujri seduto in dhyanasana sopra ad una base a fiore di loto, la mano destra alzata regge una spada e la sinistra in vitarka mudra tiene lo stelo di un uptala che sorge all'altezza della spalla. Il dhoti è retto da una cintura e lascia scoperto il busto del bodhisattva. È ornato con gioielli vistosi abbelliti con turchesi e drappi fluttuanti. La figura sta sopra ad un vessillo che pende drappeggiato da un trono retto da due leoni delle nevi dal quale sorge una fiamma cesellata e forata con aureola.

Provenienza: collezione privata, Italia.

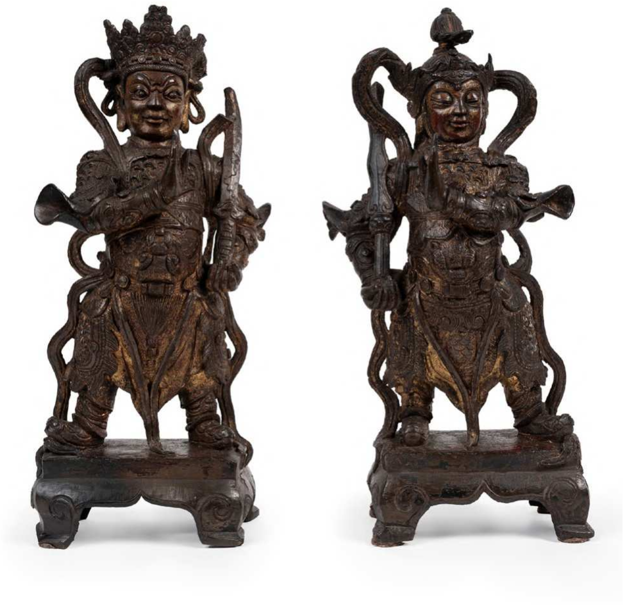
Note di catalogo:
Il viso serafico della scultura di derivazione himalayana è riscontrabile in altre figure di Manjushri anche in altre manifestazioni, come si evince dalla figura Tibetana del XVIII secolo di Manjughosa al Palace Museum di Pechino ed illustrata in The Palace Museum 2002, Iconography and Styles, Tibetan Statues in the Palace Museum, Pechino, pag. 326-327, n. 139. Anche lo stile delle mani è molto simile. Si veda anche il viso della Tara dei Laboratori Imperiali di Pechino sempre conservata al Palace Museum ed illustrata in op. cit., pag. 358, n. 154, molto simile nell'espressione al presente Manjushri, che potrebbe implicare una stessa possibile attribuzione di manifattura.

Sul presente lotto sono state eseguite analisi XRF in quattro punti, rispettivamente sullo stand, sulla testa vicino ai pigmenti blu, sulla fiamma e sotto alla figura. Le analisi chimiche riportate in questo catalogo sono state effettuate utilizzando un analizzatore XRF (Fluorescenza a Raggi X) Olympus modello VCR-CCC-A3 (SN: 823330), equipaggiato con un tubo al Rodio 40kv. Le misurazioni sono state eseguite con un tempo di acquisizione di 30 secondi per campione e un raggio di analisi di 2 millimetri. Si prega di notare che l'elemento indicato come W (Tungsteno) nei risultati deve essere interpretato come Au (Oro). I risultati sono espressi in percentuale (%) per gli elementi presenti in quantità maggiori e in parti per milione (PPM) per quelli presenti in tracce. Si ricorda che 1 PPM corrisponde a 0,0001%.

Stand: Cu 50.218, W 34.511, S 6.928, P 4.490, Al 1.986, Zn 1.263, Ag 0.270, Bi 0.124, Fe 0.090, Pb 0.065, Sr 0.054; sulla testa vicino ai pigmenti blu: Cu 66.21, W 27.166, S 2.208, P 1.187, Zn 1.014, Al 0.95, Fe 0.409, Ag 0.307, Sb 0.209, Pb 0.207, Bi 0.098, Sr 0.033, Mo 0.007; sulla fiamma: Cu 69.112, W 17.711, S 4.204, P 4.040, Zn 3.078, Al 1.446, Ag 0.143, Sn 0.096, Fe 0.080, Bi 0.055, Pb 0.035; sotto alla figura: Cu 89.91, Si 2.921, S 1.472, Al 1.33, Fe 1.328, Zn 1.057, Pb 1.047, Sb 0.430, P 0.252, Ag 0.078, Sn 0.078. Ni 0.068, Mn 0.023, Nb 0.003

铜鎏金文殊菩萨像，中国，清朝，可能是18世纪

此菩萨像坐于莲花宝座之上，头戴花冠，发髻高耸，耳垂圆珰。面相方圆，丰满端正，表情肃穆。宽肩束腰，身体比例合理，造型优美。胸前配饰项圈璎珞，手、臂、踝都饰有钏环。躯体身后为葫芦形光背，边缘为火焰形，制作精致，莲花座上缘饰有一圈连珠纹，莲瓣饱满饱满，制作精致。莲花座下方为方形须弥座，前有座垫自然垂下。
北京故宫博物院藏类似的18世纪西藏文殊菩萨像，并在《故宫博物院2002年，图像学和风格，故宫博物院藏藏造像，北京，第17页。326-327，n。139的风格也很相似。



232

A PAIR OF GILT-BRONZE FIGURES, China, Ming dynasty (1368-1644)

h cm 36

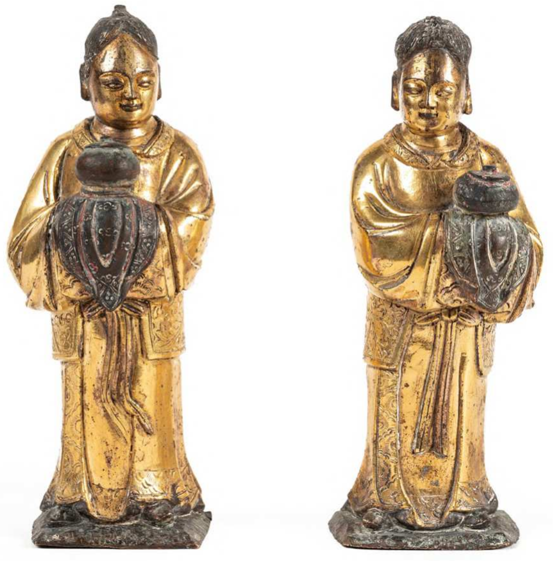
€ 3.000 / 5.000

Well cast in an upright position on two four-legged pedestals, they wear armor and hold a sword in their hands.

COPPIA DI FIGURE IN BRONZO DORATO, Cina, dinastia Ming (1368-1644)

Ben fusi in posizione eretta su due piedistalli a quattro piedi, indossano un’armatura e tengono in mano una spada.

铜鎏金天王像两座，中国，明朝（1368-1644）



233

TWO GILT-BRONZE FIGURES, China, Ming dynasty (1368-1644)

h cm 15,5

€ 2.000 / 3.000

Cast in the form of two standing figures holding a vase, dressed in long, chiseled robes.

DUE FIGURE IN BRONZO DORATO, Cina, dinastia Ming (1368-1644)

Fuse a forma di due personaggi in posizione eretta che portano in mano un vaso, vestite con lunghe vesti cesellate.

两尊鎏金铜像， 中国，明朝（1368-1644）

234

A GILT-BRONZE FIGURE OF SEATED BUDDHA AMITAYUS, China, Qianlong mark and period, dated 1770

h cm 18

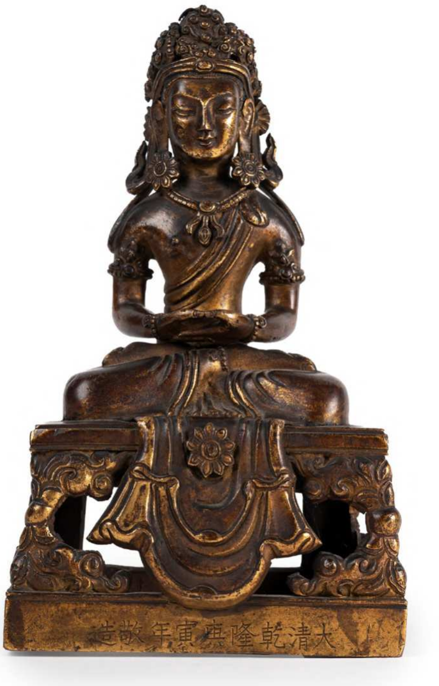
€ 1.600 / 2.000

Gilt bronze figure of the Buddha Amitayus seated on a pedestal. It bears the six-character mark of the Qianlong Emperor and the date geng yin (庚寅) corresponding to the year 1770.

BUDDHA AMITAYUS IN BRONZO DORATO, Cina, marchio e periodo Qianlong, datato 1770

Figura in bronzo dorato del Buddha Amitayus in posizione seduta su un piedistallo alla cui base reca il marchio a sei caratteri dell’Imperatore Qianlong e la data geng yin (庚寅) corrispondente all’anno 1770.

大清乾隆庚寅敬造款铜鎏金无量寿佛坐像 ， 中国 ， 1770 年



235

A BRONZE FIGURE OF GUANYIN, China, Qing dynasty (1644-1911)

h cm 12,5

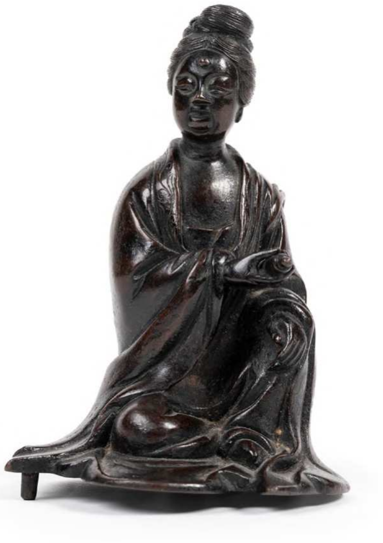
€ 500 / 700

Depicted seated, with a slit on the back, likely for the release of smoke.

FIGURA DI GUANYIN IN BRONZO, Cina, dinastia Qing (1644-1911)

Raffigurata seduta, sulla schiena reca una fessura probabilmente per la fuoriuscita del fumo.

铜制观音像，中国，清朝（1644-1911）



236

A GILT-BRONZE FIGURE, China, Ming dynasty (1368-1644)

h cm 16,5

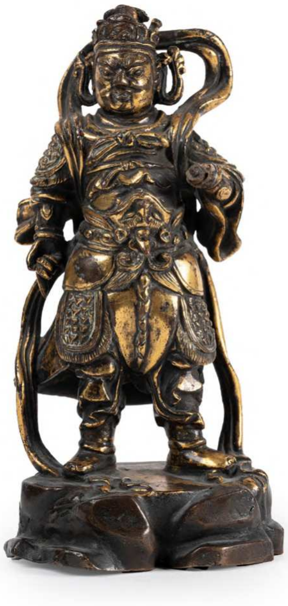
€ 600 / 800

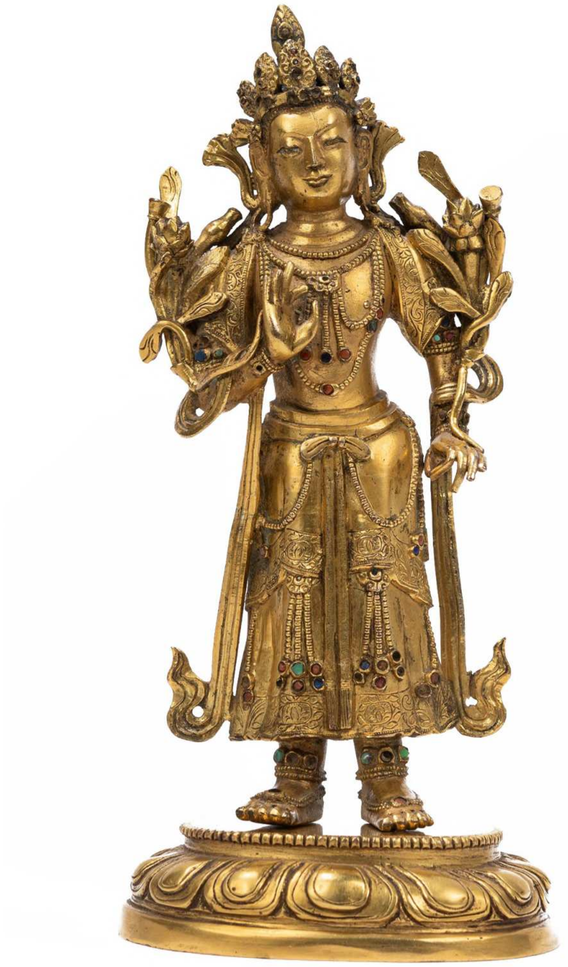
Depicting a standing warrior in armor.

FIGURA IN BRONZO DORATO, Cina, dinastia Ming (1368-1644)

Raffigurante un guerriero in piedi con l’armatura.

鎏金人物铜像一尊，中国，明朝（1368-1644）





237

A RARE GILT-BRONZE FIGURE OF A STANDING BODHISATTVA, Tibet, 18th century

h cm 17,8

€ 5.000 / 7.000

Well cast in an upright position it is finely chiseled and decorated with bezels of semi-precious stones. Standing on a lotus flower base, with the right hand in the gesture of argumentation (vitarkamudra) and the left holding the stem of a lotus flower, it represents the bodhisattva Padmapani, or carrier of the lotus flower. The key iconographic elements of the image are the lotus flowers that run along the arms of the figure blooming over the shoulders. He wears a flared dhoti, tied at the waist, and is adorned with drapes and jewels: necklaces, earrings, anklets, bracelets and pendants; on the head he wears a crown on which is usually depicted a small image of the Amitabha buddha.

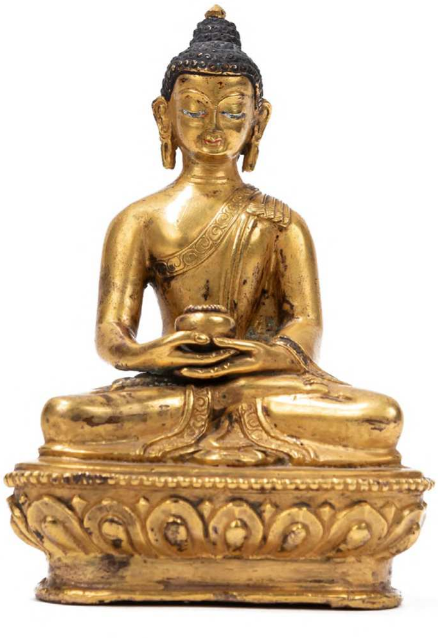
Catalog notes:
See a similar bronze sold by Christie's, live auction 3720, Fine Chinese

RARO BODHISATTVA IN BRONZO DORATO, Tibet, XVIII secolo

Ben fuso in posizione eretta è finemente cesellato e decorato con castoni di pietre semi preziose. Stante su di una base a fiore di loto, con la mano destra nel gesto dell'argomentazione (vitarkamudra) e la sinistra che regge lo stelo di un fiore di loto, raffigura il bodhisattva Padmapani, ovvero portatore del fiore di loto. Gli elementi iconografici chiave dell'immagine sono i fiori di loto che corrono lungo le braccia della figura sbocciando sopra le spalle. Indossa una dhoti svasata, legata in vita, ed è ornato di drappi e gioielli: collane, orecchini, cavigliere, bracciali e pendagli; sul capo indossa una corona su cui solitamente è raffigurata una piccola immagine del buddha Amitabha.

Note di catalogo:
Si veda un bronzo simile venduto da Christie's, asta live 3720, Fine Chinese Ceramics and Works of Art, 15 - 16 Marzo 2015, New York, lot. 3218.

鎏金铜菩萨立像，西藏，十八世纪



238

A GILT-BRONZE FIGURE OF A SEATED BUDDHA, Tibet - Nepal, 18th century

h cm 12

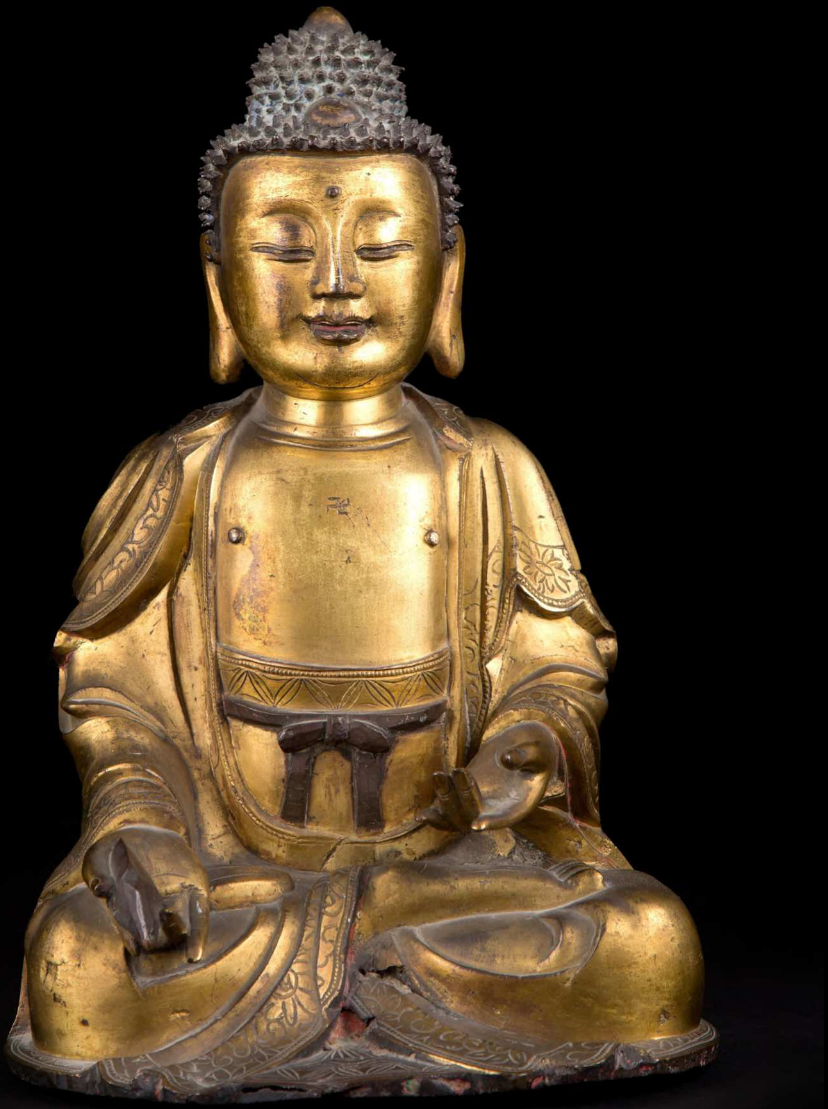
€ 1.800 / 2.500

Cast in dhyanasana sitting position on a double lotus flower base, hands are in the typical meditation position (dhyanamudra); wears a sanghati with engraved edges and while holding a almsgiving bowl in his hands, on the face with the typical expression of serenity are found traces of pigment, as well as in the hair.

BUDDHA IN BRONZO DORATO, Tibet - Nepal, XVIII secolo

Fuso in posizione seduta in dhyanasana su una base a doppio fiore di loto, le mani sono nella tipica posizione della meditazione (dhyanamudra); indossa un sanghati con i bordi incisi e mentre tra le mani regge una ciotola per l'elemosina, sul volto con la tipica espressione di serenità si rinvengono tracce di pigmento, così come tra i capelli.

鎏金铜佛像，西藏，尼泊尔，十八世纪



239

A GILT-BRONZE FIGURE OF SEATED BUDDHA, Cina, dinastia Ming, 16th / 17th century

h. 31 cm

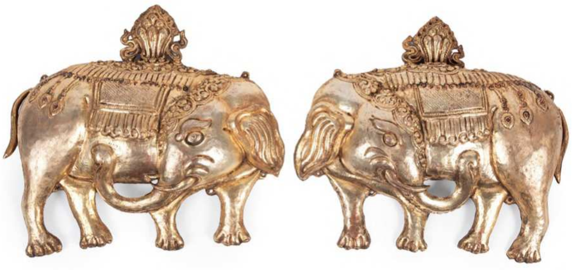
€ 10.000 / 15.000

The Buddha is depicted seated, his face has a calm expression and his hair is tightly curled over his elongated earlobes, his long robe is open on his chest and tied at the midriff.

BUDDHA SEDUTO IN BRONZO DORATO, Cina, dinastia Ming, XVI / XVII SECOLO

Il Buddha è raffigurato seduto, il suo volto ha un'espressione calma e i suoi capelli sono strettamente arricciati sui lobi delle orecchie allungati, la sua lunga veste è aperta sul petto e legata a metà busto.

明 铜鎏金佛像



240

TWO GIL-COPPER REPOUSSÉ ELEPHANTS,
Himalaya, 19th / 20th century

l cm 33

€ 1.500 / 2.000

Well repoussé in the shape of elephants holding Buddhist symbols, adorned with small polychrome glass beads.

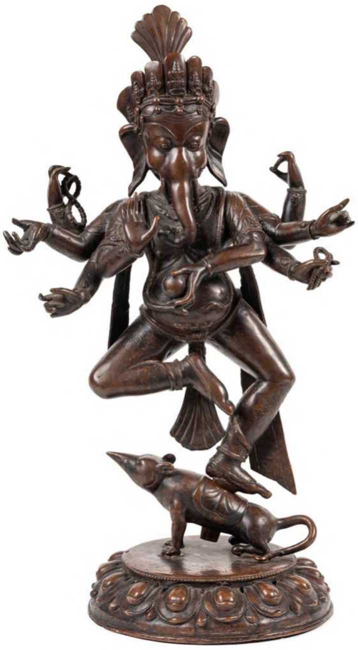
Provenance: from the collection of Professor Ferdinando Cappelletti, Rome.

DUE ELEFANTI IN RAME DORATO E SBALZATO,
Himalaya, XIX / XX secolo

Ben sbalzati a forma di elefanti che reggono simboli buddisti, abbelliti con piccole perle di vetro policromo.

Provenienza: dalla collezione del Professor Ferdinando Cappelletti, Roma.

鎏金铜象两只，喜马拉雅，十九/二十世纪



241

A BRONZE FIGURE,
Himalaya, 19th / 20th century

h cm 54

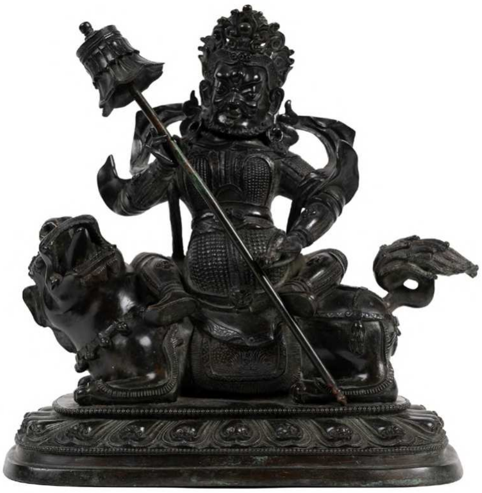
€ 400 / 600

Depicting Ganesha with eight arms standing atop an animal on a lotus flower base.

FIGURA IN BRONZO DORATO,
Himalaya, XIX / XX secolo

Raffigurante Ganescia con otto braccia che sta sopra un animale su una base a fiore di loto.

铜制佛像，西藏，十九/二十世纪



242

A BRONZE FIGURE OF VAISHRAVANA,
China, Qing dynasty, 19th century

h cm 30

€ 3.000 / 5.000

In armor seated on a lion holding a ceremonial banner in its hand.

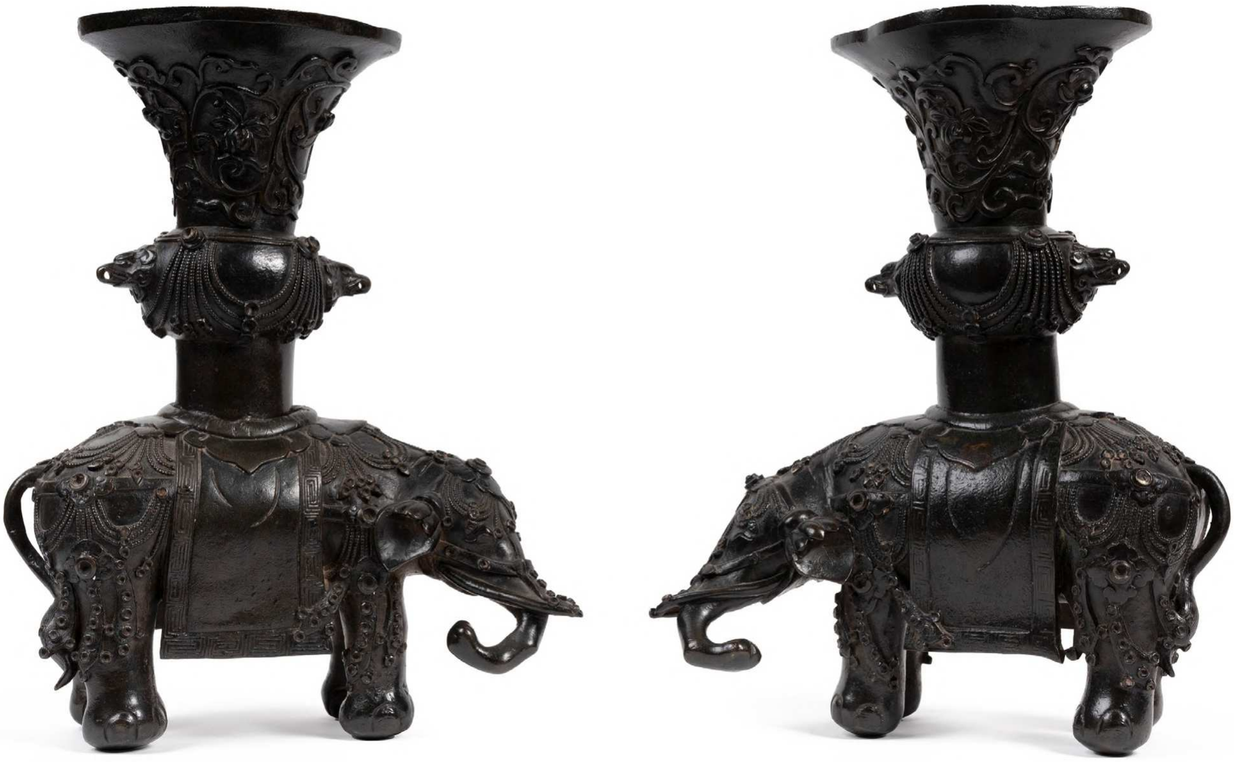
Provenance: from the collection of Professor Ferdinando Cappelletti, Rome.

FIGURA IN BRONZO,
Cina, dinastia Qing, XIX secolo

Raffigurante Vaishravana con l’armatura seduto su un leone che regge in mano un vessillo cerimoniale.

Provenienza: dalla collezione del professor Ferdinando Cappelletti, Roma.

财宝天王铜像 - 中国，清朝，十九世纪



243

A PAIR OF BRONZE ELEPHANTS,
China, Qing dynasty, 17th / 18th century

h cm 31

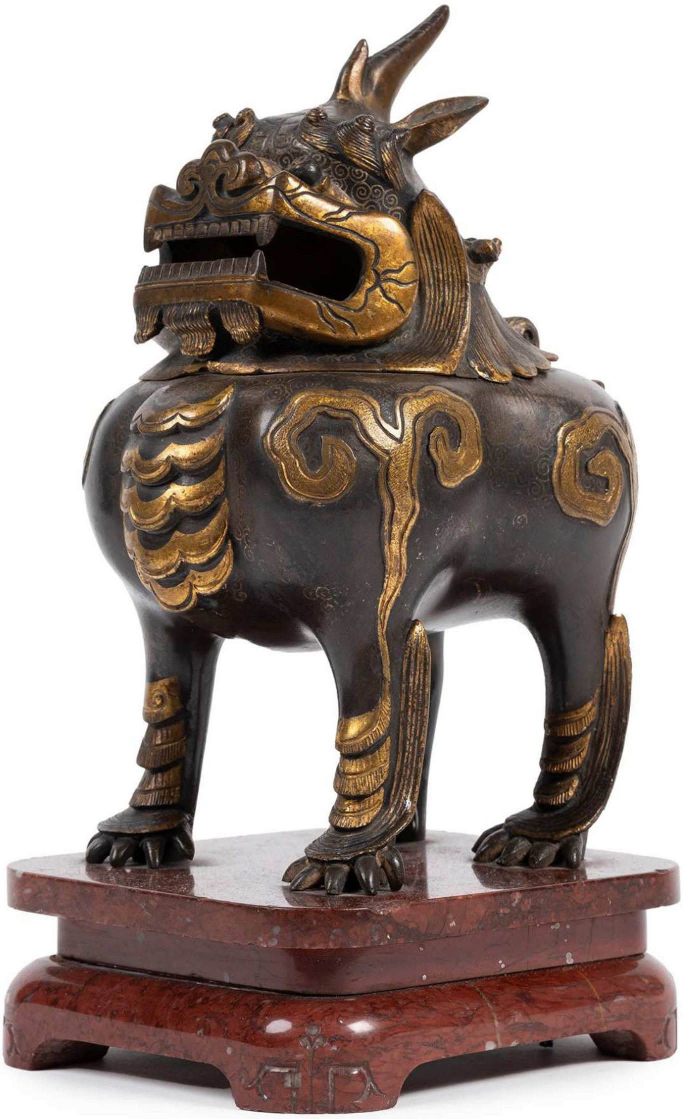
€ 6.000 / 8.000

Decorated in relief with jewels, they carry two vases on their backs.

COPPIA DI ELEFANTI IN BRONZO,
Cina, dinastia Qing, XVII / XVIII secolo

Decorati a rilievo con gioielli, sulla groppa portano due vasi.

铜雕太平有象一對，中国，十七/十八世纪



244

A GILT BRONZE CENSER,
China, Qing dynasty, 18th centruy

h cm 18,5

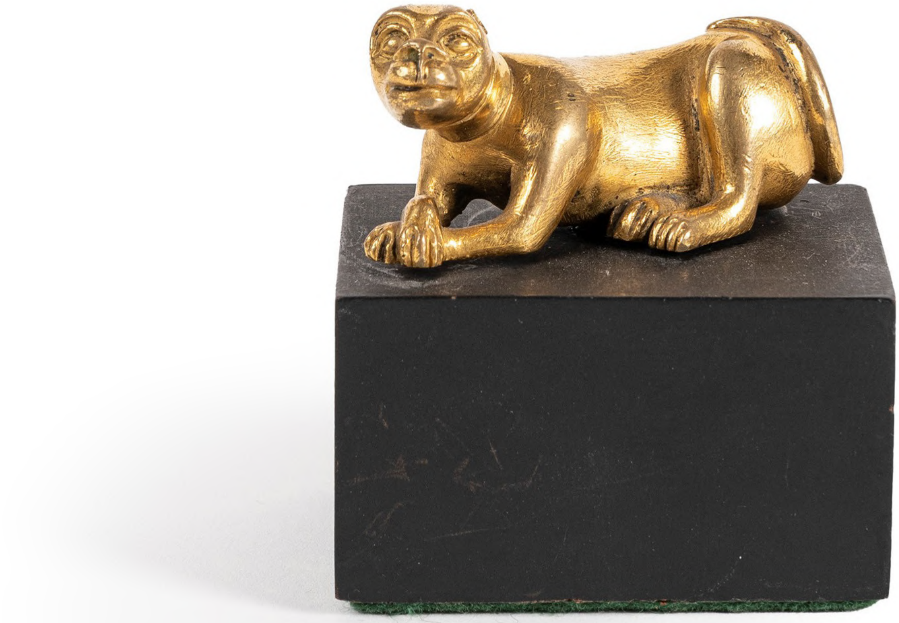
€ 1.500 / 2.500

Well cast in the shape of a luduan, it is finely chiseled and decorated on the body with spirals; the head is movable and perforated to allow the escape of fumes, resting on a stone base.

INCENSIERE IN BRONZO DORATO,
Cina, dinastia Qing, XVIII secolo

Ben fuso a form di luduan, è ben cesellato e decorato sul corpo con spirali; la testa è reclinabile e forata per permet-

铜鎏金用端薰炉，中国，清朝，十八世纪



245

A SMALL GILT BRONZE FIGURE OF A DOG,
China, Han dynasty (206 b.C-220 a.d.)

l cm 5

€ 10.000 / 15.000

Depicted a crouched with a collar, resting on a pedestal.

Provenance: - Eskenazi LTD, accession number 9616, London, 1987
- From the private collection of Eugene V and Clare E

Catalogue notes:

On the present lot, XRF analyses have been performed. The chemical analyses reported in this catalog were conducted using an Olympus XRF analyzer, model VCR-CCC-A3 (SN: 823330), equipped with a 40 kV Rhodium tube. Measurements were carried out with an acquisition time of 30 seconds per sample and an analysis radius of 2 millimeters.

Please note that the element labeled as W (Tungsten) in the results should be interpreted as Au (Gold). The results are expressed as percentages (%) for elements present in larger quantities and in parts per million (PPM) for those present in trace amounts. It is worth noting that 1 PPM corresponds to 0.0001%.

Au 48.67, Cu 36.10, Zn 6.91, S 3.17, P 2.79, Pb 0.74, Sn 0.66, Fe 0.49, Ag 0.22, Bi 0.009, Sr 0.067.

PICCOLA FIGURA IN BRONZO DORATO,
Cina, dinastia Han (206 a.C.- 220 d.C.)

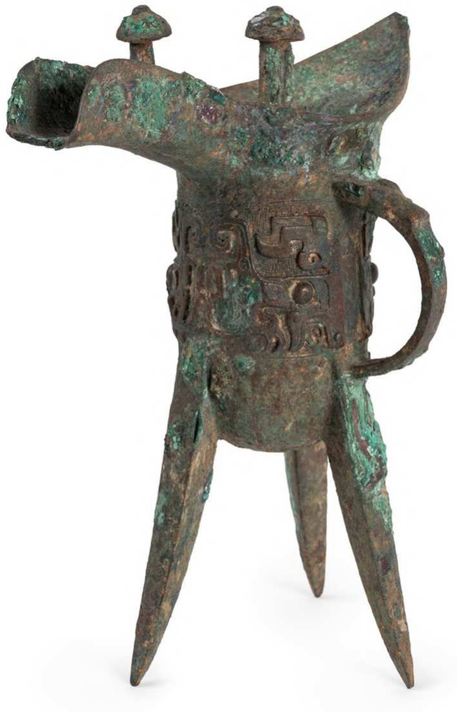
Raffigurante un cane accovacciato con un collare, poggia sopra a un piedistallo.

Provenienza: - Eskenazi LTD, numero di inventario 9616, London, 1987
- From the private collection of Eugene V and Clare E

Note di catalogo:
Sul presente lotto sono state eseguite analisi XRF. Le analisi chimiche riportate in questo catalogo sono state effettuate utilizzando un analizzatore XRF (Fluorescenza a Raggi X) Olympus modello VCR-CCC-A3 (SN: 823330), equipaggiato con un tubo al Rodio 40kv. Le misurazioni sono state eseguite con un tempo di acquisizione di 30 secondi per campione e un raggio di analisi di 2 millimetri. Si prega di notare che l’elemento indicato come W (Tungsteno) nei risultati deve essere interpretato come Au (Oro). I risultati sono espressi in percentuale (%) per gli elementi presenti in quantità maggiori e in parti per milione (PPM) per quelli presenti in tracce. Si ricorda che 1 PPM corrisponde a 0,0001%.

Au 48.67, Cu 36.10, Zn 6.91, S 3.17, P 2.79, Pb 0.74, Sn 0.66, Fe 0.49, Ag 0.22, Bi 0.009, Sr 0.067.

铜鎏金狗，中国，汉代（公元前206-公元后220）
来源：-Eskenazi LTD，目录号码9616，伦敦，1987
-Eugene V. Clare E. 私人收藏



246

A BRONZE TRIPOD RITUAL WINE VESSEL, JUE,
China, possibly Shang (1675 b.C. - 1046 b.C.)

h cm 24,6

€ 3.000 / 5.000

Well cast with a band of two *taotie* masks on a *leiwen* ground, separated by narrow notched flanges; one mask is centered on a third flange, the other is centered on the C-shaped handle extending from a mask, beneath which are archaic characters. It features a malachite-green patina.

Catalog notes:
On the present lot, XRF analyses have been performed in two points, respectively on the handle and on the body. The chemical analyses reported in this catalog were conducted using an Olympus XRF analyzer, model VCR-CCC-A3 (SN: 823330), equipped with a 40 kV Rhodium tube. Measurements were carried out with an acquisition time of 30 seconds per sample and an analysis radius of 2 millimeters.

Please note that the element labeled as W (Tungsten) in the results should be interpreted as Au (Gold). The results are expressed as percentages (%) for elements present in larger quantities and in parts per million (PPM) for those present in trace amounts. It is worth noting that 1 PPM corresponds to 0.0001%.

Handle: Si 30.81, Cu 26.346, Sn 17.836, Fe 10.108, Al 9.26, Pb 3.214, Ti 1.125, S 0.431, V 0.326, P 0.292, Zn 0.144, Mn 0.059, Sr 0.0185, Zr 0.0166, W 0.016; body: Cu 43.07, Si 22.54, Sn 18.955, Al 6.38, Pb 4.861, Fe 3.010, Ti 0.731, V 0.131, P 0.080, Mn 0.065, Zn 0.061, Zr 0.051, Bi 0.030, Sr 0.027, Mo 0.007

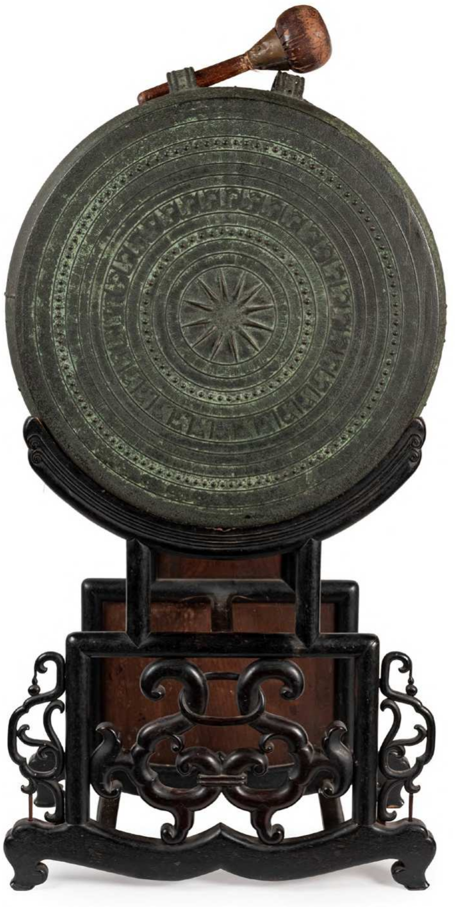
GRANDE VASO TRIPODE RITUALE DA VINO IN BRONZO, JUE,
Cina, probabilmente Shang (1675 a.C. - 1046 a.C.)

Ben fuso con una fascia di due maschere taotie su uno sfondo a motivi leiwen separati da strette flange dentellate; una maschera è centrata su una terza flangia, l'altra è centrata sul manico a "C" che fuoriesce da una maschera, sotto al quale reca dei caratteri arcaici. Presenta una maschera verde malachite.

Note di catalogo:
Sul presente lotto sono state eseguite analisi XRF in due punti, rispettivamente sul manico e sul corpo. Le analisi chimiche riportate in questo catalogo sono state effettuate utilizzando un analizzatore XRF (Fluorescenza a Raggi X) Olympus modello VCR-CCC-A3 (SN: 823330), equipaggiato con un tubo al Rodio 40kv. Le misurazioni sono state eseguite con un tempo di acquisizione di 30 secondi per campione e un raggio di analisi di 2 millimetri. Si prega di notare che l'elemento indicato come W (Tungsteno) nei risultati deve essere interpretato come Au (Oro). I risultati sono espressi in percentuale (%) per gli elementi presenti in quantità maggiori e in parti per milione (PPM) per quelli presenti in tracce. Si ricorda che 1 PPM corrisponde a 0,0001%.

Manico: Si 30.81, Cu 26.346, Sn 17.836, Fe 10.108, Al 9.26, Pb 3.214, Ti 1.125, S 0.431, V 0.326, P 0.292, Zn 0.144, Mn 0.059, Sr 0.0185, Zr 0.0166, W 0.016; corpo: Cu 43.07, Si 22.54, Sn 18.955, Al 6.38, Pb 4.861, Fe 3.010, Ti 0.731, V 0.131, P 0.080, Mn 0.065, Zn 0.061, Zr 0.051, Bi 0.030, Sr 0.027, Mo 0.007

青铜三足爵杯，中国，商代？（公元前 1675 年 - 公元前 1046 年）



247

A GONG WITH DRUMSTICK AND STAND IN WOOD, China, possibly Han (206 b.C-220 a.d.)

d cm 50

€ 2.000 / 3.000

Circular bronze drum, decorated with a drum stud pattern on the face and a star-like decoration in the centre, with two handles cast above the side of the drum, the mallet made of wood, clad in metal and animal skins, and the drum rests made of wood.

Catalog notes:
On the present lot, XRF analyses have been performed. The chemical analyses reported in this catalog were conducted using an Olympus XRF analyzer, model VCR-CCC-A3 (SN: 823330), equipped with a 40 kV Rhodium tube. Measurements were carried out with an acquisition time of 30 seconds per sample and an analysis radius of 2 millimeters.
Please note that the element labeled as W (Tungsten) in the results should be interpreted as Au (Gold). The results are expressed as percentages (%) for elements present in larger quantities and in parts per million (PPM) for those present in trace amounts. It is worth noting that 1 PPM corresponds to 0.0001%.

Cu 67.27, Sn 14.039, S 8.139, Pb 5.628, Si 2.630, Al 1.01, P 0.534, Fe 0.435, Sb 0.233, Bi 0.057, Ni 0.026

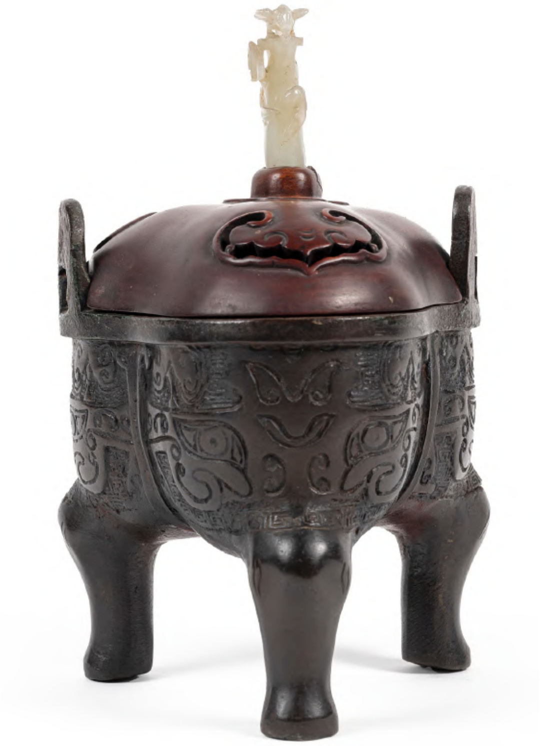
GRANDE GONG IN BRONZO, Cina, probabilmente Han (206 a.C.- 220 d.C.)

Tamburo circolare in bronzo, decorato con un motivo a borchie sulla superficie e una decorazione a forma di stella al centro, con due manici fusi sopra i lati del tamburo. La mazza di tamburo è in legno, rivestita di metallo e pelle animale, e i supporti del tamburo sono in legno.

Note di catalogo:
Sul presente lotto sono state eseguite analisi XRF. Le analisi chimiche riportate in questo catalogo sono state effettuate utilizzando un analizzatore XRF (Fluorescenza a Raggi X) Olympus modello VCR-CCC-A3 (SN: 823330), equipaggiato con un tubo al Rodio 40kv. Le misurazioni sono state eseguite con un tempo di acquisizione di 30 secondi per campione e un raggio di analisi di 2 millimetri. Si prega di notare che l’elemento indicato come W (Tungsteno) nei risultati deve essere interpretato come Au (Oro). I risultati sono espressi in percentuale (%) per gli elementi presenti in quantità maggiori e in parti per milione (PPM) per quelli presenti in tracce. Si ricorda che 1 PPM corrisponde a 0,0001%.

Cu 67.27, Sn 14.039, S 8.139, Pb 5.628, Si 2.630, Al 1.01, P 0.534, Fe 0.435, Sb 0.233, Bi 0.057, Ni 0.026

青铜圆形铜鼓，中国，汉 （公元前 206 年 - 公元 220 年）



248

A BRONZE TRIPOD CENSER,
China, Qing dynasty (1644-1911)

h cm 19,4

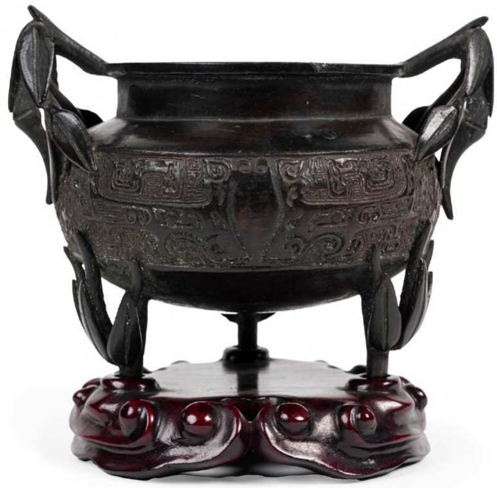
€ 800 / 1.000

Carved on the body with a taotie, it has a wooden lid pierced with ruyi, the handle in jade.

INCENSIERE TRIPODE IN BRONZO,
Cina, dinastia Qing (1644-1911)

Intagliato sul corpo con taotie, ha il coperchio in legno forato a forma di ruyi e col manico in giada.

铜制三足香炉配玉纽木盖，中国，清朝（1644-1911）



249

A BRONZE TRIPOD CENSER,
China, Qing dynasty (1644-1911)

h cm 10

€ 400 / 600

It stands on three feet, with taotie motifs chiseled on the body. The base bears a four-character mark and rests on its wooden stand.

INCENSIERE IN BRONZO,
Cina, dinastia Qing (1644-1911)

Si regge su tre piedi, sul corpo è cesellato con taotie, sulla base reca un marchio a quattro caratteri; poggia sul suo stand in legno.

铜香炉，中国，清朝（1644-1911）

250

A LACQUERED WOODEN FIGURE OF SAKYAMUNI BUDDHA, China, 17th / 18th century

h tot. cm 86

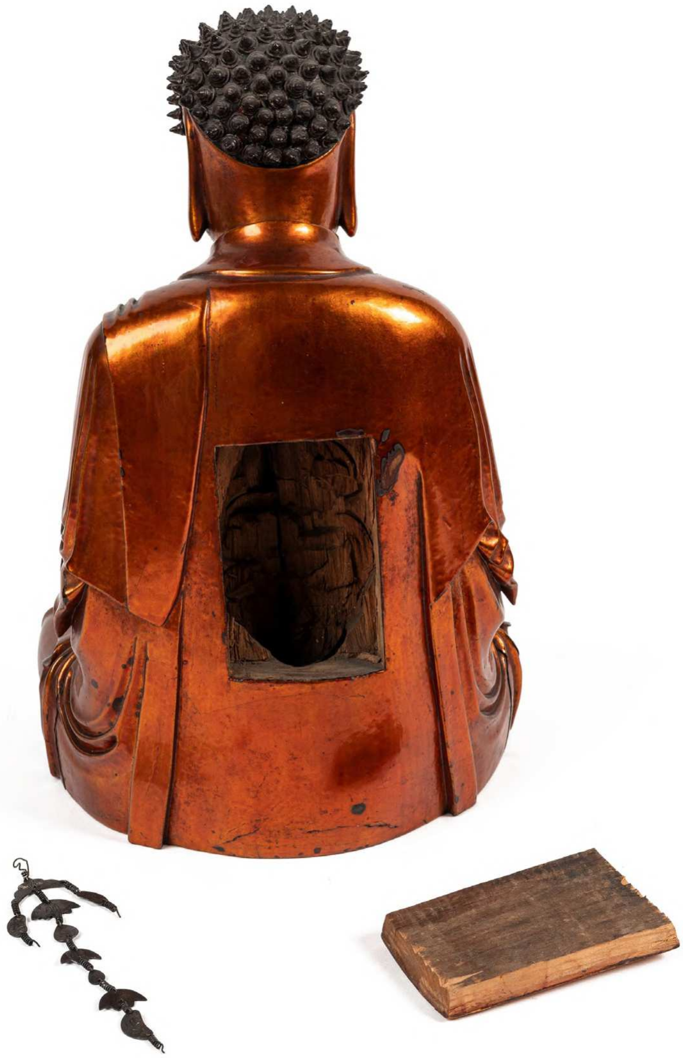
€ 5.000 / 7.000

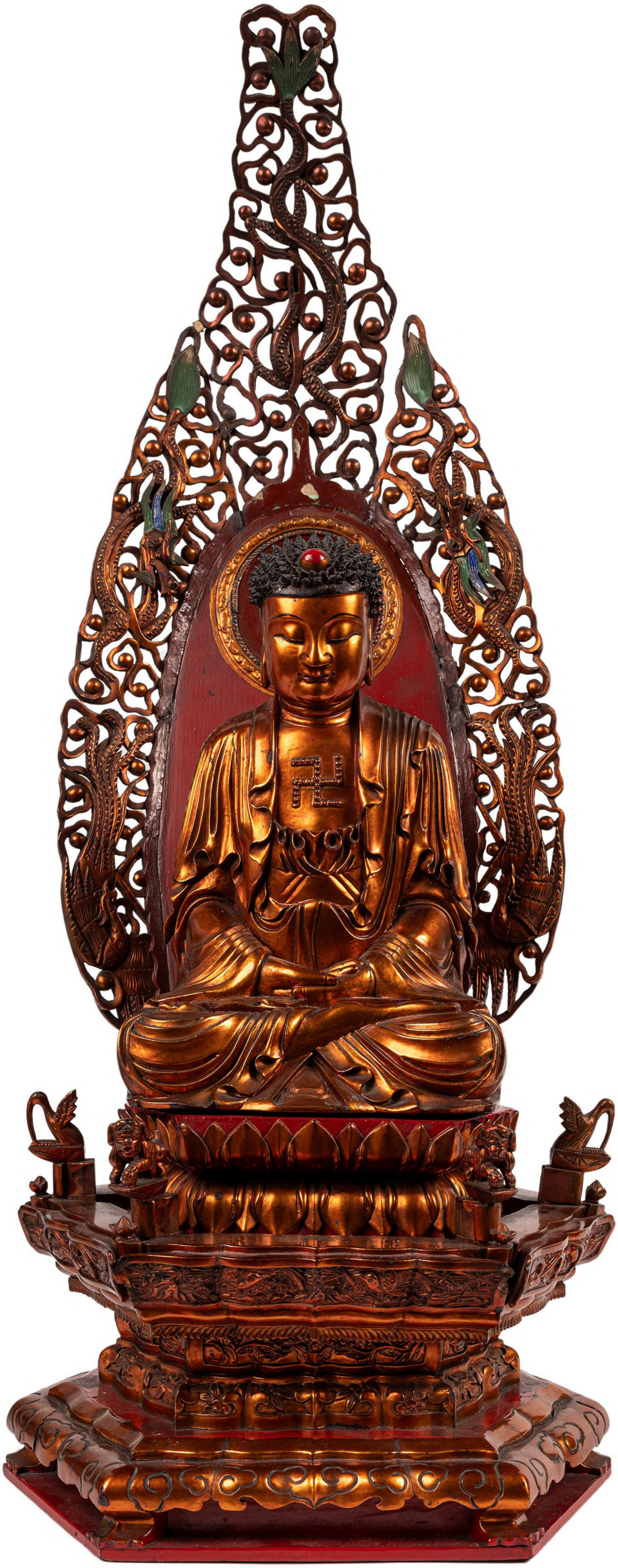
Seated in padmasana with hands in dhyana mudra, it is finely sculpted with a serene expression on the face, eyes closed in meditation, and wearing a robe with soft drapery that leaves the chest exposed, on which a swastika is depicted. It sits on a double-lotus base resting on a pedestal,adorned with two cranes and two Buddhist lions, from which a flame rises, decorated with three dragons and two phoenixes.

FIGURA DEL BUDDHA SAKYIAMUNI IN LEGNO LACCATO, Cina, XVII / XVIII secolo

Seduto in padmasana con le mani in dhyana mudra, è ben scolpito con un' espressione serena sul viso con gli occhi chiusi in meditazione e una veste dai drappeggi morbidi che lascia scoperto il petto sul quale presenta una svastica; siede su una base a doppio fiore di loto che poggia su un piedistallo, con due gru e due leoni buddisti, dal quale sorge una fiamma ornata con tre draghi e due fenici.

鎏金无量寿佛木坐像，中国，十七/十八世纪





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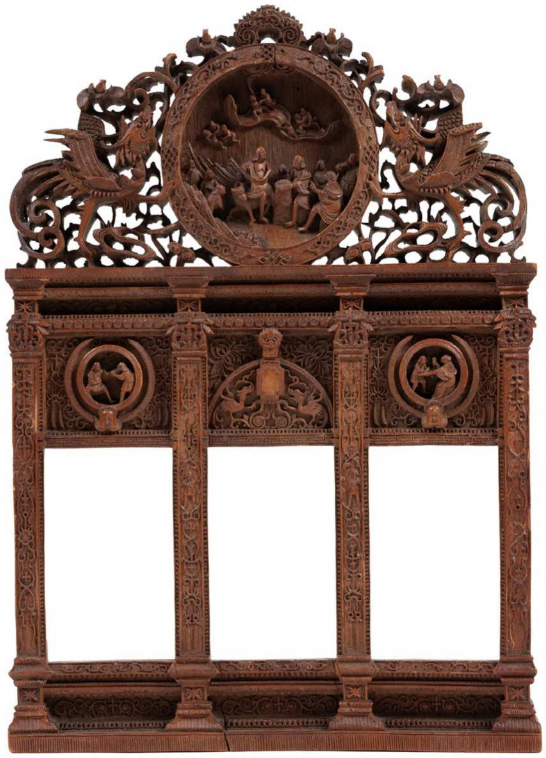
CAPITOLIUM ART
Societa' di servizi per l'arte

Third session



251

A SMALL CARVED WOODEN PORTAL, China, Qing dynasty (1644-1911)

h cm 31,5

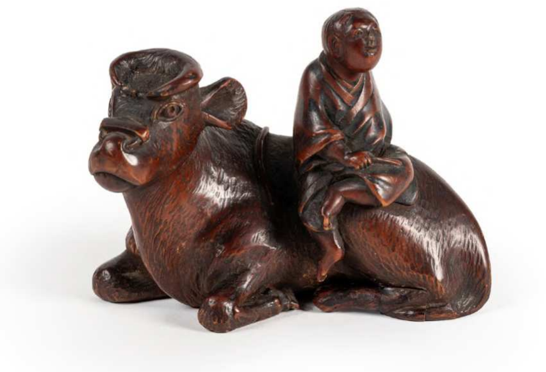
€ 1.200 / 1.500

Finely carved and decorated in relief with auspicious symbols, it features four columns supporting a central rosette held by two mythological animals, enclosing a scene with figures in a landscape among animals and clouds. The pediment, made up of three panels, displays masks holding medallions that enclose figures.

PICCOLO PORTALE SCOLPITO IN LEGNO, Cina, dinastia Qing (1644-1911)

Finemente intagliato e decorato a rilievo con simboli ben augurali, composto da quattro colonne che sorreggono un rosone centrale retto da due animali mitologici che racchiude una scena di personaggi in un paesaggio tra animali e nuvole. Il frontone costituito da tre pannelli presenta maschere che sorreggono medaglioni che racchiudono personaggi.

木雕门牌，中国，清朝（1644-1911）



252

A BAMBOO CARVING, China, Qing dynasty (1644-1911)

h cm 9,3

€ 300 / 400

Carved in the shape of a buffalo carrying a child on its back.

Provenance: from the collection of Professor Ferdinando Cappelletti, Rome.

INTAGLIO IN BAMBÙ, Cina, dinastia Qing (1644-1911)

Intagliato a forma di un bufalo che porta sulle spalle un bambino.

Provenienza: dalla collezione del Professor Ferdinando Cappelletti, Roma.

竹雕摆件，中国，清朝（1644-1911）

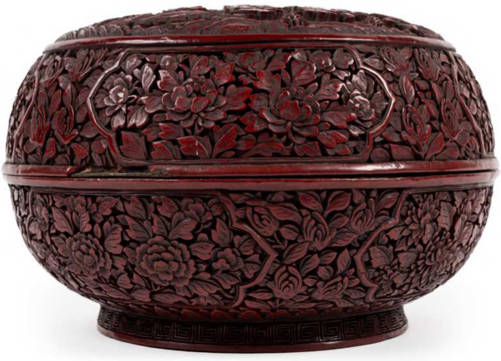
253

A CINNABAR LACQUER BOX,
China, Qing dynasty (1644-1911)

d cm 22,4

€ 300 / 400

Globular in shape, it is finely carved on the lid with a medallion featuring characters in a landscape; the sides are beautifully decorated with flowers; at the center of the base is the six-character mark of Emperor Qianlong.



SCATOLA IN LACCA DI CINABRO,
Cina, dinastia Qing (1644-1911)

Di forma globulare, è ben intagliata sul coperchio con un medaglione all’interno del quale si trovano personaggi in un paesaggio; sui lati è ben decorata con fiori; al centro della base reca il marchio a sei caratteri dell’Imperatore Qianlong.

剔红圆盖盒，中国，清朝（1644-1911）

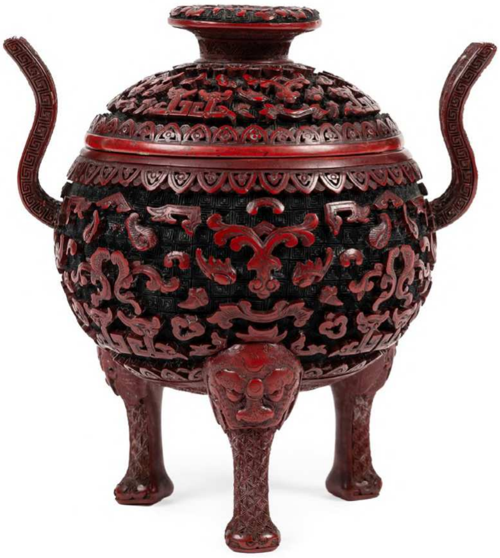
254

A CARVED LACQUER TRIPOD DING,
China, late 19th / early 20th century

h cm 19,3

€ 300 / 500

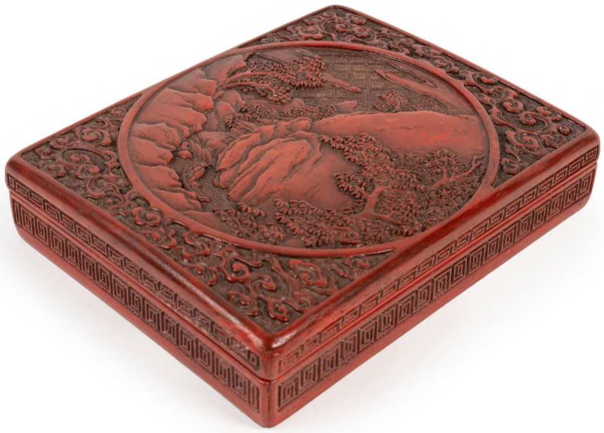
Finely carved ancient bronze decorations on lacquer, tripod with taotie patterns.



INCENSIERE TRIPODE IN LACCA DI CINABRO,
Cina, fine XIX / inizio XX secolo

Finemente scolpite decorazioni in bronzo antico su lacca, tripod con motivi taotie.

雕漆三足鼎，中国，19世纪末/20世纪初



255

A CINNABAR-LACQUER BOX, China, Qing dynasty (1644-1911)

h cm 5 x l cm 19,5 x w cm 24

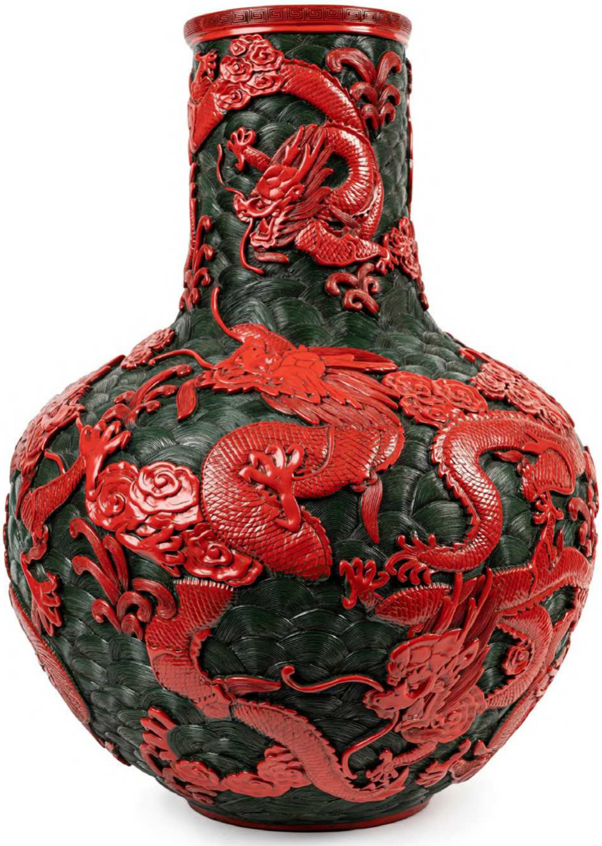
€ 300 / 500

Rectangular in shape, it is well carved and decorated on the lid with a medallion among clouds, featuring a landscape inside.

SCATOLA IN LACCA DI CINABRO, Cina, dinastia Qing (1644-1911)

Di sezione rettangolare, è ben intagliata, decorata sul coperchio con un medaglione tra le nuvole all’interno del quale si trova un paesaggio.

剔红盒子，中国，清朝（1644-1911）



256

A LARGE CINNABAR-LACQUER VASE, China, 20th century

h cm 66

€ 800 / 1.000

It rests on a flat base from which the globular body rises, ending in a cylindrical neck. It is decorated with dragons flying among clouds and black waves.

GRANDE VASO IN LACCA DI CINABRO, Cina, XX secolo

Poggia su un piede piatto da cui sorge il corpo globulare che termina in un collo cilindrico. È decorato con draghi che volano tra nuvole e onde nere.

漆器龙纹天球瓶，中国，二十世纪

257

FAMILLE ROSE SOUP POT AND TRAY,
China, Qing dynasty, 18th centruy

pot: h cm 28; charger d cm 32

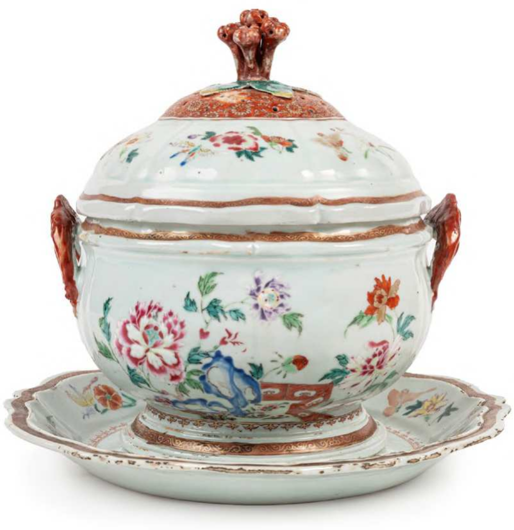
€ 1.000 / 1.200

Decorating with floral and butterfly patterns, provide a service of soup and tray.

ZUPPIERA CON VASSOIO IN PORCELLANA,
Cina, dinastia Qing, XVIII secolo

Decorato con motivi floreali e farfalle, completo di un servizio per la zuppa e un vassoio.

粉彩汤盆及托盘一套，中国，清朝，十八世纪



258

A PAIR OF ‘MANDARIN’ VASES,
China, Qianlong period (1735-1796)

h cm 29,5

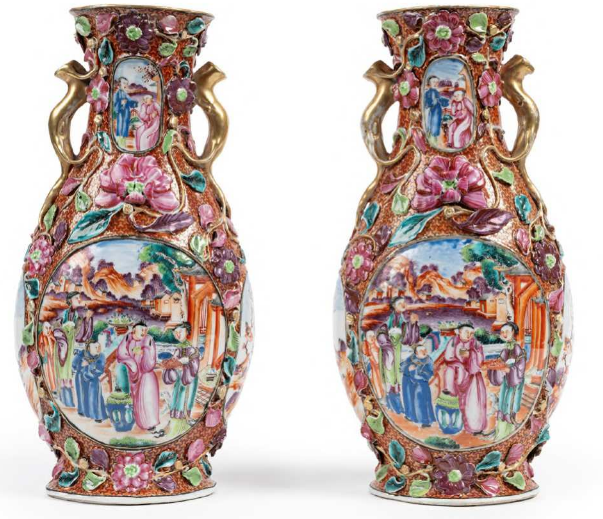
€ 500 / 700

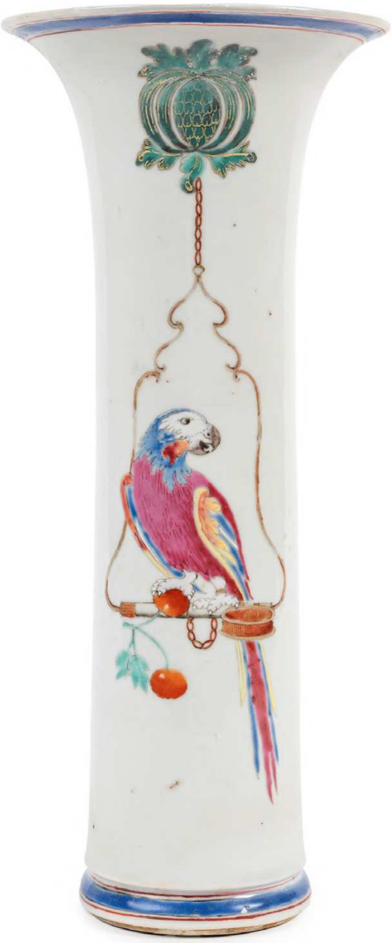
Of baluster form with flattened sides, each finely and brightly painted with indented cartouches of identical scenes, on one side with a large oval cartouche depicting the scenes in Mandarin style. Lingzhi mushrooms and gilt boughs moulded in relief and growing from vine which trails over the whole vase, the flowers with layers of petals and the leaves with vein detail, each handle decorated in gilt and iron-red.

COPPIA DI VASI IN PORCELLANA,
Cina, periodo Qianlong (1735-1796)

Di forma balustro con lati appiattiti, ciascuno finemente e vivacemente dipinto con cartigli intagliati raffiguranti scene identiche. Da un lato, un grande cartiglio ovale raffigura una scena in stile mandarin. Funghi lingzhi e rami dorati modellati in rilievo crescono da una vite che si sviluppa su tutta la superficie del vaso, i fiori con strati di petali e le foglie con dettagli delle venature. Ogni manico è decorato con oro e rosso di ferro.

广彩满大人合家欢图双耳瓶一对，中国，乾隆时期（1735-1796）





259

FAMILLE ROSE PRONK DESIGN PORCELAIN SLEEVE VASE,

China, Qing dynasty, Qianlong period (1735-1796)

h cm 29,2

€ 500 / 700

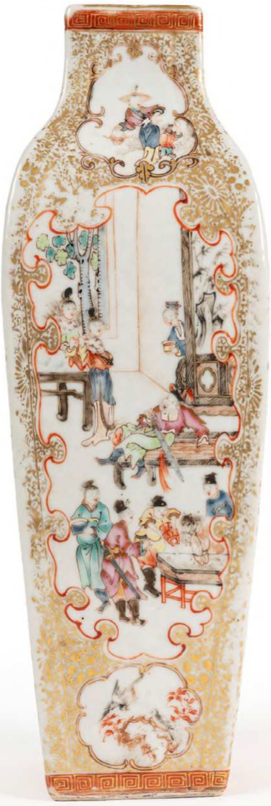
Depicting two parrots standing at gates.

VASO IN PORCELLANA FAMIGLIA ROSA PRONK DESIGN,

Cina, dinastia Qing, periodo Qianlong (1735-1796)

Rappresentante due pappagalli in piedi presso delle porte.

粉彩鹦鹉纹瓶，中国，清乾隆时期（1735-1796）



260

A CANTONESE PORCELAIN GILDED FAMILLE ROSE VASE,

China, Qing dynasty, Qianlong period (1735-1796)

h cm 27

€ 300 / 500

Squared-vase decorated with Meissen-style gilded patìrttern, figures and scenes are decorated in reserved panels.

VASO IN PORCELLANA FAMIGLIA ROSA,

Cina, dinastia Qing, periodo Qianlong (1735-1796)

A sezione quadrata, decorato con motivi dorati in stile Meissen, con figure raffigurate in pannelli.

广彩描金开光四方瓶，中国，乾隆时期（1735-1796）

261

AN ARMORIAL IMARI AND FAMILLE ROSE PORCELAIN DISH, China, Qing dynasty, Kangxi period (1661-1722)

d cm 25

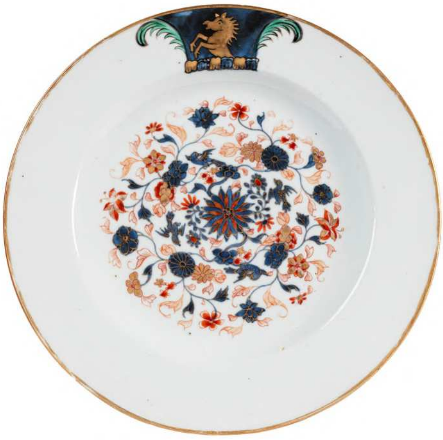
€ 200 / 300

Finely painted in the center with lotus scrolls, the upper rim features a crest with a horse inside a banner.

PIATTO ARMORIALE IN PORCELLANA IMARI E FAMIGLIA VERDE, Cina, dinastia Qing, periodo Kangxi (1661-1722)

Ben dipinto al centro con lotus scroll, sul bordo in alto reca uno stemma con un cavallo all’interno di uno stendardo.

伊万里风五彩徽章盘，中国，清朝，康熙时期（1661-1722）



262

A FAMILLE ROSE PORCELAIN DISH, China, Qing dynasty, Yongzheng period (1723-1735)

d cm 22

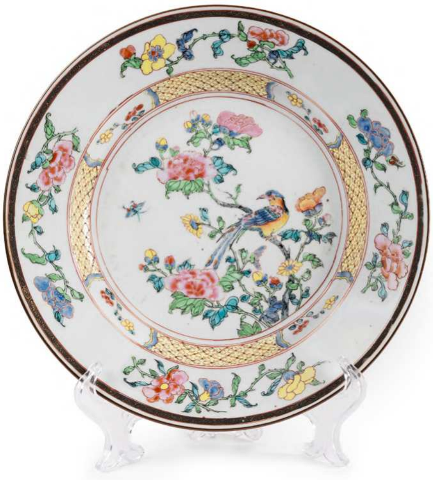
€ 200 / 300

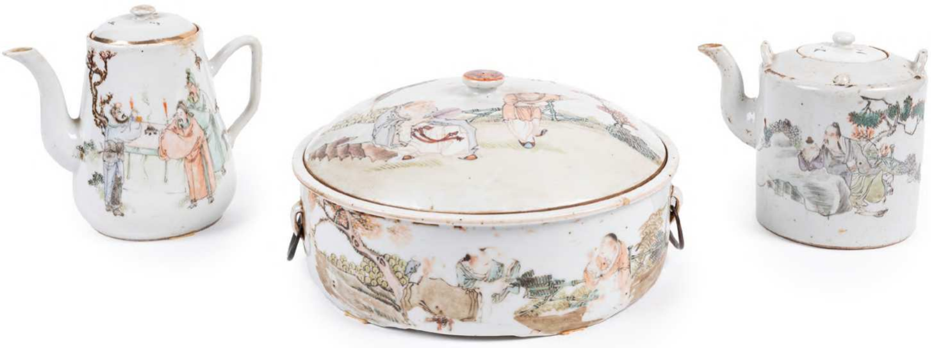
Finely decorated in the center with a bird among flowering rose branches and insects, while the rim features roses of various colors.

PIATTO IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, periodo Yongzheng (1723-1735)

Ben decorato al centro con un uccellino tra rami di rose fioriti e insetti, sul bordo presenta rose di diverso colore.

粉彩花鸟纹盘，中国，清朝，雍正时期（1723-1735）





263

TWO PORCELAIN TEAPOTS AND A PORCELAIN TUREEN, China, early 20th century

h max cm 16,6

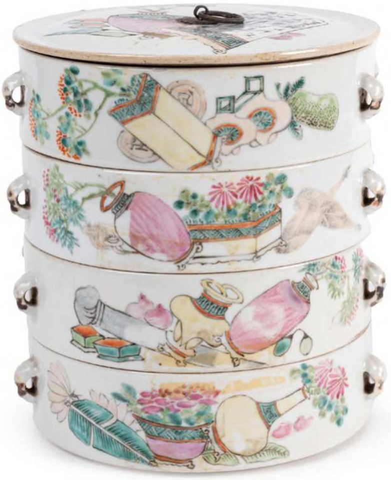
€ 500 / 700

Painted with polychrome enamels, depictING characters and feature inscriptions on the back, as well as on the lids.

DUE TEIERE E UNA CIOTOLA CON COPERCHIO IN PORCELLANA, Cina, inizio XX secolo

Dipinte con smalti policromi raffigurano personaggi e sul retro, come sui coperchi, recano iscrizioni.

茶壶及粥罐，中国，二十世纪初



264

A QIANJIANCAI PORCELAIN BOX, China, 1890 dated

h cm 19

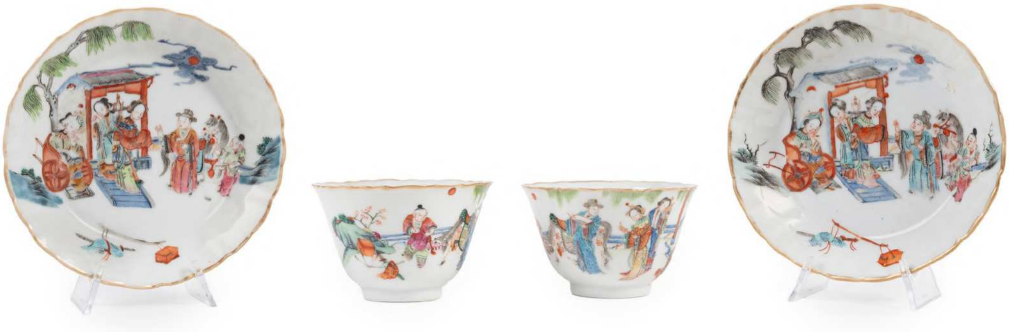
€ 300 / 500

A famille rose box and cover with antique and floral patterns with inscription Gengyin, corresponding to 1890.

SCATOLA IN PORCELLANA QIANJIANG, Cina, datata 1890

Una scatola e un coperchio con motivi antichi e floreali, con iscrizione ‘Gengyin’, corrispondente all’anno 1890.

粉彩庚寅年款博古花卉纹盖盒，中国，1890 年



265

A PAIR OF FAMILLE ROSE CUPS AND SAUCERS, China, mark and period Xianfeng (1851-1861)

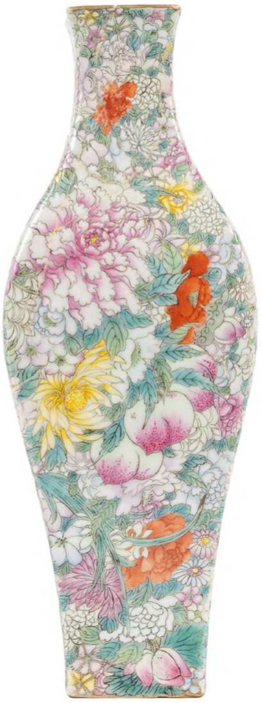
Cup: h cm 5,7 x d cm 9; saucer: d cm 13,4
€ 200 / 300

Depicting vividly figures scene, the rim of dishes and cups are in the shape of a flower petal with gilded decoration, the base bears an iron red four-character 'Xian Feng Nian Zhi' mark.

COPPIA DI TAZZINE CON PIATTINO IN PORCELLANA, Cina, marchio e periodo Xianfeng (1851-1861)

Raffigurando vividamente scene con figure, il bordo dei piatti e delle tazze ha la forma di petali di fiore con decorazione dorata. La base riporta il marchio in rosso ferro a quattro caratteri 'Xian Feng Nian Zhi'

粉彩人物杯碟两套，中国，清朝，咸丰（1851-1861）



266

A FAMILLE ROSE PORCELAIN 'MILLE-FLEUR' VASE, China, Republic Period (1912-1949)

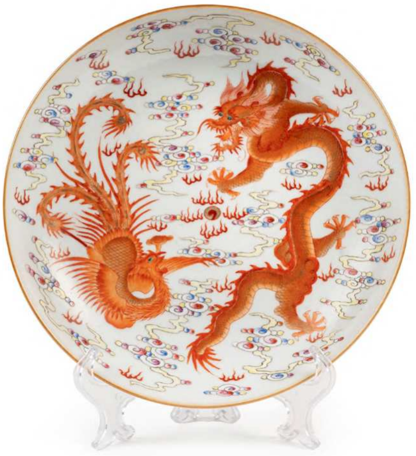
h cm 23,7
€ 150 / 250

Finely decorated with the thousand flowers motif, the center of the base bears the apocryphal four-character mark in overglaze blue of Emperor Qianlong.

VASO IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica di Cina (1912-1949)

Ben decorato con il motivo mille fiori, al centro della base reca il marchio apocrifo a quattro caratteri in blu sopra coperta dell'Imperatore Qianlong.

粉彩百花不漏地方瓶，中国，中华民国（1912-1949）



267

AN IRON RED FAMILLE ROSE PLATE,
China, 21st century

d cm 22,2

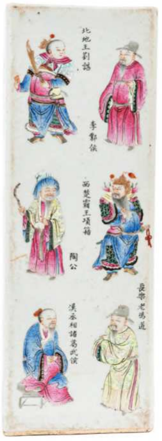
€ 400 / 600

Decorated a dragon with a phoenix playing with a pearl in iron red and gild, surrounded by clouds in Famille rose, the base decorated with wave patterns, and bears ‘Da Qing Guang Xu Nian Zhi’ six-character apocryphal seal mark in iron red.

GRANDE PIATTO IN PORCELLANA FAMIGLIA ROSA,
Cina, XXI secolo

Decorato con un drago e una fenice che giocano con una perla in rosso ferro e doratura, circondati da nuvole in stile famille rose, la base è decorata con motivi a onde, e riporta il marchio apocrifo a sei caratteri ‘Da Qing Guang Xu Nian Zhi’ in rosso ferro.

粉彩矾红龙凤戏珠纹盘，中国，21世纪



268

A ‘WU SHUANG PU’ PORCELAIN CENSER,
China, 20th century or later

h cm 38 x l cm 13,5 x p cm 9

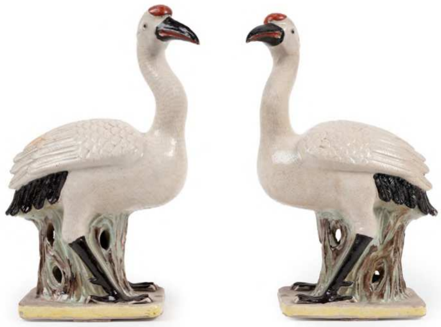
€ 2.600 / 3.200

Finely decorated with eighteen male and female figures and inscriptions in the famille rose colors; it features an oval hole on the base, and on the opposite end, it is pierced in the shape of medallions for the escape of fumes.

INCENSIERE IN PORCELLANA FAMIGLIA ROSA,
Cina, XX secolo o posteriore

Ben decorato con diciotto personaggi maschili e femminili e iscrizioni in classico stile wu shuang pu; sulla base presenta un foro ovale e sull’estremità opposta è forato a forma di medaglioni per la fuoriuscita dei fumi.

无双谱人物瓷枕，中国，20世纪或之后



269

A PAIR OF PORCELAIN CRANES,
China, Qing dynasty (1644-1911)

h cm 30,5

€ 2.000 / 3.000

Molded in the shape of a crane, resting on a trunk.

COPPIA DI GRU IN PORCELANA,
Cina, dinastia Qing (1644-1911)

Modellato a forma di gru, poggiato su un tronco.

仙鹤瓷塑一对，中国，清朝（1644-1911）

270

A WU SHUANG PU SQUARE-SHAPED PORCELAIN VASE,
China, late 19th / early 20th century

h 32,5 cm

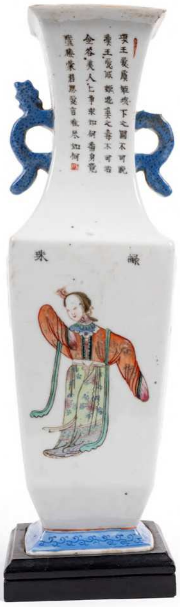
€ 500 / 700

A Chinese square-shaped vase with two qilong-shaped handles on the sides. Each panel decorated with different figures and scripts. Vase is mounted with wood stand.

VASO IN PORCELLANA FAMIGLIA ROSA A COLONNA DI BALAUSTRA,
Cina, fine XIX / inizio XX secolo

Di forma quadrata con due manici a forma di qilong sui lati, ogni pannello è decorato in stile wu shuang pu con figure e scritte differenti.

粉彩人物双耳四方瓶，中国，19世纪末/20世纪初



271

A LARGE FAMILLE ROSE POT AND COVER WITH FLORAL PATTERN,
China, Qing dynasty, 19th century

d cm 27,4 x h cm 17

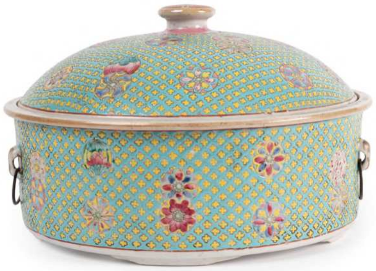
€ 500 / 700

Pot and cover with two handles painted in 'brocade' ground with floral patterns.

CIOTOLA CON COPERCHIO IN PORCELLANA FAMIGLIA ROSA,
Cina, dinastia Qing, XIX secolo

Teiera e coperchio con due manici dipinti su fondo 'broccato' con motivi floreali.

粉彩花卉团纹锦地粥罐，中国，清朝，十九世纪



272

A PAIR OF PORCELAIN CANTONESE VASES,
China, Qing dynasty, 19th century

h cm 37,4

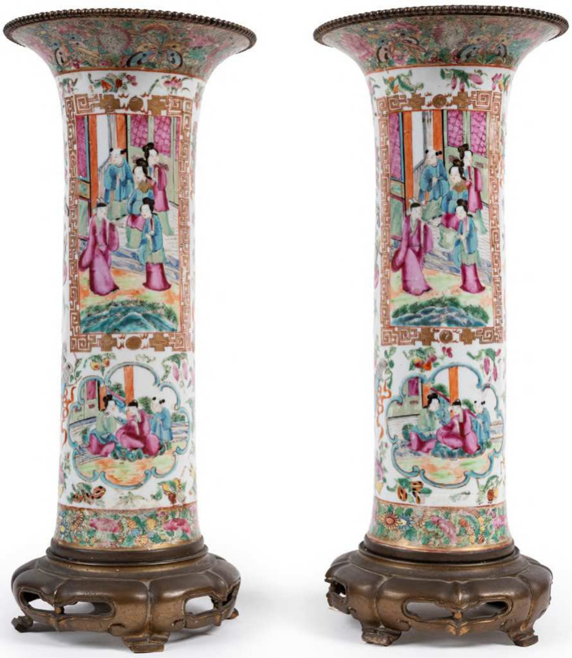
€ 800 / 1.200

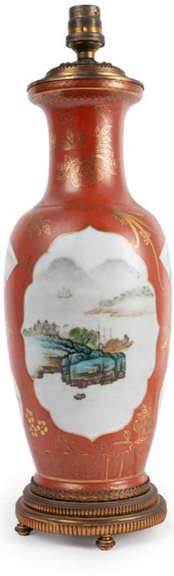
Decorated figures patterned in reserved panels, surrounding by floral and gilded motifs, the rim of the vases and bases mounted with metal.

COPPIA DI VASI IM PORCELLANA CANTON MONTATI,
Cina, dinastia Qing, XIX secolo

Decorato con figure riserve lobate, circondati da motivi floreali e dorati, il bordo dei vasi e delle basi è montato con metallo.

广彩人物花觚一对，中国，清朝，十九世纪





273

A CORAL-GROUND FAMILLE ROSE LAMP HOLDER VASE,

China, 20th century

h cm 40

€ 300 / 500

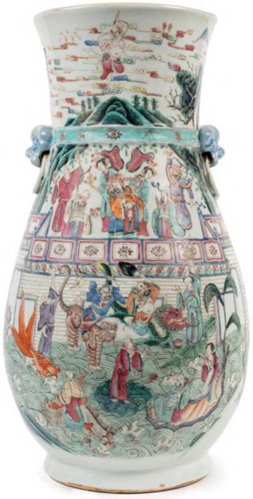
Depicting landscapes in reserved panels, and gilded floral patterns decorated on the coral-ground.

VASO IN PORCELLANA MONTATO A LAMPADA,

Cina, XX secolo

Rappresenta paesaggi in pannelli riservati, con motivi floreali dorati decorati su uno sfondo di corallo.

珊瑚地粉彩开光山水纹灯座瓶，中国，20世纪



274

A LARGE FAMILLE ROSE PORCELAIN VASE,

China, Qing dynasty, 19th century

h cm 51,5

€ 1.500 / 2.000

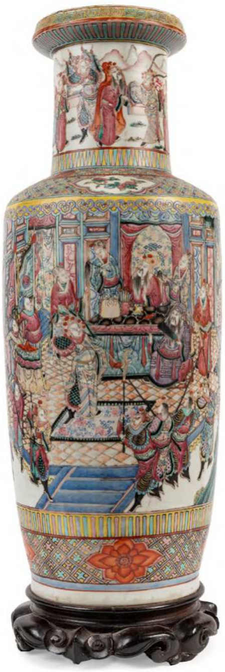
With an oval body and flared neck, it is decorated across the entire surface with a continuous scene of figures in a garden, the dog-shaped handles.

GRANDE VASO IN PORCELLANA FAMIGLIA ROSA,

Cina, dinastia Qing, XIX secolo

Con corpo ovale e collo svasato, è decorato su tutto il corpo con una scena senza soluzione di continuità di personaggi in un giardino, le anse a forma di cane con anelli in bocca.

粉彩人物兽耳尊，中国，清朝，十九世纪



275

A FAMILLE ROSE PORCELAIN ROULEAU VASE,

China, Qing dynasty, 19th century

h tot cm 66

€ 600 / 1.000

Painted seamlessly across the body and neck with figures in a palace setting. It rests on his wooden stand.

VASO ROULEAU IN PORCELLANA FAMIGLIA ROSA,

Cina, dinastia Qing, XIX secolo

Dipinto sul corpo e sul collo senza soluzione di continuità con personaggi in un palazzo; poggia sul suo supporto in legno.

粉彩人物瓶，中国，清朝，十九世纪

276

A FAMILLE ROSE VASE ROMANCE OF THE WESTERN CHAMBER DECORATED, China, People's Republic of China (1949 - present)

h cm 45,5

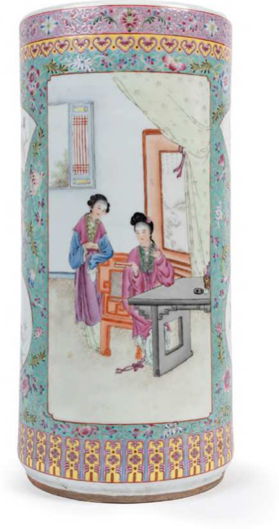
€ 300 / 500

Depicting the scene of the western chamber, a famous Chinese love story, in the reserved panels; scrolling floral patterns decorated on reserved turquoise ground, the rim and presents ruyi-head borders outlined in pink and yellow enamels.

VASO IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica Popolare Cinese (1949 - presente)

Raffigurante la scena della Camera occidentale, una famosa storia d'amore cinese, nei pannelli riservati; motivi floreali a spirale decorano il fondo turchese riservato, mentre il bordo presenta cornici a testa di ruyi delineate in smalti rosa e giallo.

粉彩西厢记人物场景瓶，中国，中华人民共和国（1949 年至今）



277

A PAIR OF FAMILLE ROSE PORCELAIN VASES, China, Qing dynasty, late 19th century

h cm 63

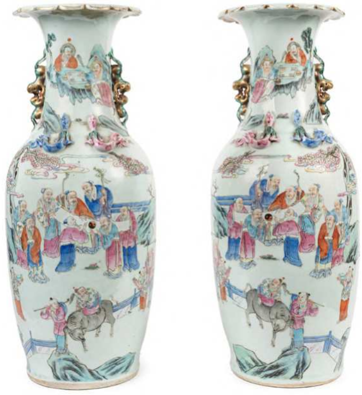
€ 500 / 700

The body of two vases presents a continuous scene depicting the 'Eight Immortals' gathered in an idyllic landscape. Dragon form relief decorations present on the part of necks.

COPPIA DI VASI IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, fine XIX secolo

Presentano una scena continua che raffigura gli 'Otto Immortali' riuniti in un paesaggio idilliaco. Decorazioni in rilievo a forma di drago sono presenti sulla parte dei colli.

粉彩八仙人物图瓶一对，中国，清朝，十九世纪末



278

A FAMILLE ROSE PORCELAIN VASE, China, Qing dynasty, 18th century

h cm 45,7

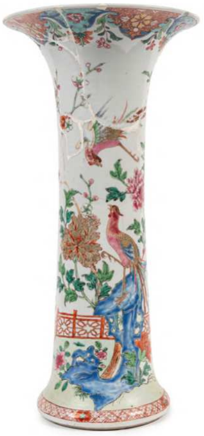
€ 100 / 200

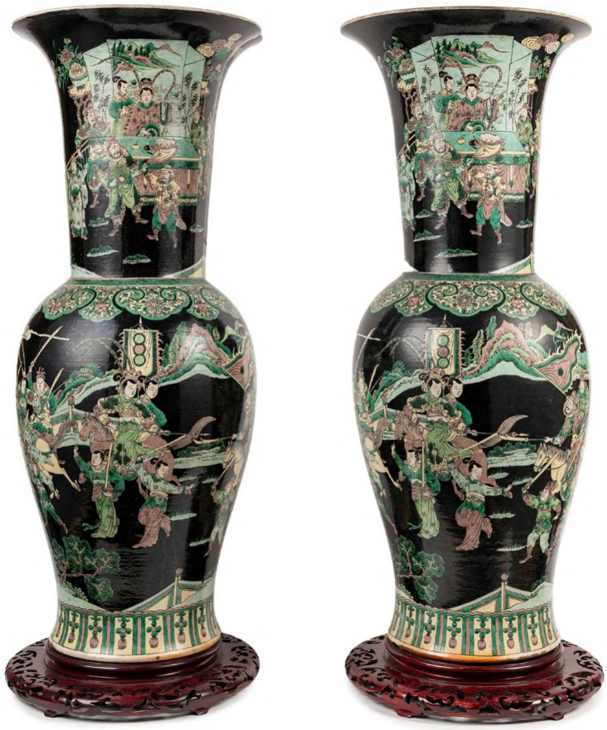
Decorated with birds among rocks and flowers.

VASO IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, XVIII secolo

Decorato con uccelli tra rocce e fiori.

浅绛彩大瓶，中国，十九世纪末/二十世纪初





279

A PAIR OF LARGE FAMILLE-NOIR YENYEN PORCELAIN VASES, China, 20th century

h cm 83,8

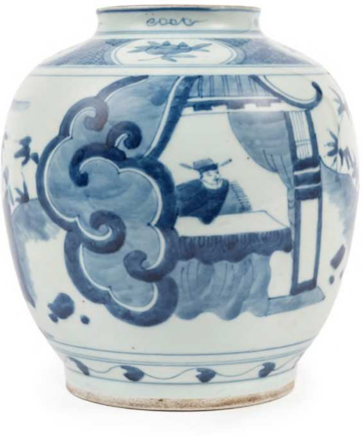
€ 500 / 700

With the scene of 'Romance of the Three Kingdoms', figures with vivid expressions, finely painted in colorful enamels against a striking black ground. Together with two wood stands. On the base they bear the apocryphal engraved six characters mark of Kangxi Emperor.

COPPIA DI GRANDI VASI IN PORCELLANA FAMIGLIA NERA, Cina, XX secolo

Raffiguranti la scena del "Romanzo dei Tre Regni", figure con espressioni vivide, finemente dipinte in smalti colorati su uno sfondo nero e suggestivo. Completi di due basi in legno, sulla base reca il marchio apocrifo inciso a sei caratteri dell'Imperatore Kangxi.

墨地素三彩三国场景凤尾尊　大清康熙年制款　中国，二十世纪



280

A BLUE AND WHITE SCHOLAR FIGURAL PATTERN JAR, China, 19th / 20th century

h cm 17

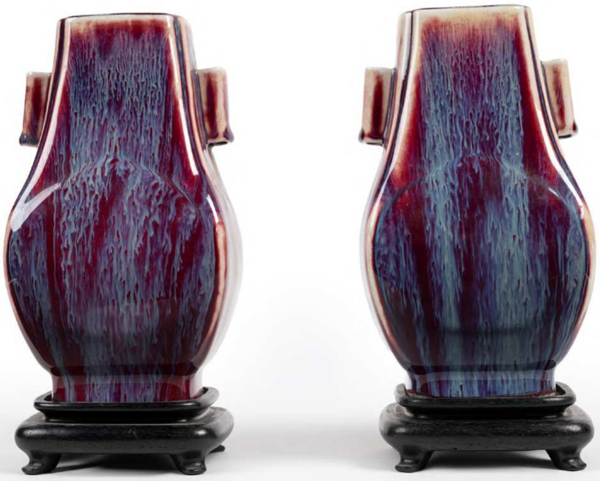
€ 1.000 / 1.500

Finely painted in underglaze blue, featuring the scholar figures, with the landscape, and at the centre of the base bears an underglaze blue mark depicting a rabbit.

VASO IN PORCELLANA BIANCO E BLU, Cina, XIX / XX secolo

Finemente dipinto in blu sotto coperta raffigurante figure di studiosi in un paesaggio. Al centro della base è presente un marchio in blu sottocoperta che rappresenta un coniglio.

青花高仕人物纹罐，中国，十九世纪/二十世纪



281

A PAIR OF FLAMBE PORCELAIN FANGHU VASES, China, 20th century

h cm 21

€ 400 / 600

They are completely covered in a red glaze with bluish streaks.

COPPIA DI VASI IN PORCELLANA ROSSI CON BASE, Cina, XX secolo

Dalla classica forma fanghu, sono completamente ricoperti da uno smalto rosso con striature bluastre.

窑变釉贯耳尊一对，中国，　二十世纪

282

A LARGE BLUE AND WHITE FAMILLE ROSE PORCELAIN VASE, China, Qing dynasty, 19th century

h cm 61

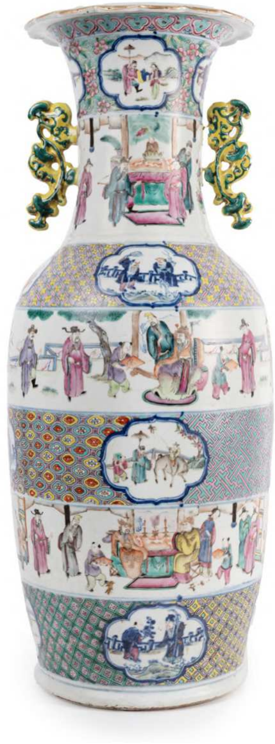
€ 300 / 500

It is well-painted on the body and neck with figures, and the scenes it is perfectly divided into seven layers on the body and neck; the pattern of Chinese traditional story scenes, which are composed as if a Chinese horizontal handscroll are interspersed with brocade group with pannel reserved figures patterns.

GRANDE VASO IN PORCELLANA FAMIGLIA ROSA, Cina, dinastia Qing, XIX secolo

È finemente dipinto sul corpo e sul collo con figure, e le scene sono perfettamente suddivise in sette strati sia sul corpo che sul collo. Il motivo presenta scene tradizionali cinesi, composte come un rotolo orizzontale cinese, intervallato da gruppi di broccato con pannelli con riserve lobate a motivi figurativi.

青花粉彩开光双耳人物图瓶，中国，清朝，十九世纪



283

A FAMILLE VERTE JIANGJUN JAR, China, Qing dynasty, 19th century

h cm 46

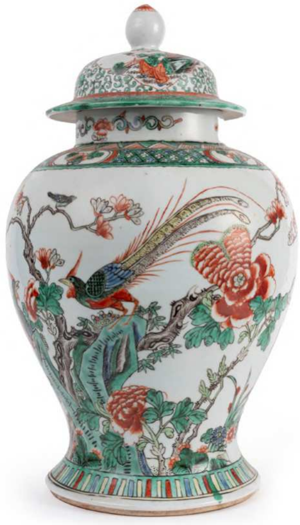
€ 500 / 700

Depicting floral patterns and phoenixes on the jar, the cover presents children patterns in the reserved panel. Possibly the cover is not the original one with the jar.

POTICHE IN PORCELLANA FAMIGLIA VERDE, Cina, dinastia Qing, XIX secolo

Raffigurato con motivi floreali e fenici sul vaso, il coperchio presenta motivi di bambini. Probabilmente il coperchio non è quello originale del vaso.

五彩花鸟纹将军罐，中国，清朝，十九世纪



284

A LARGE QIANJIANGCAI PORCELAIN VASE, China, late 19th / early 20th century

h cm 59

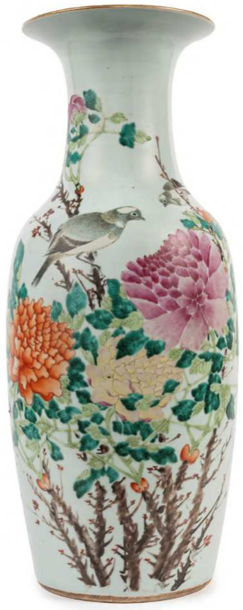
€ 1.000 / 1.200

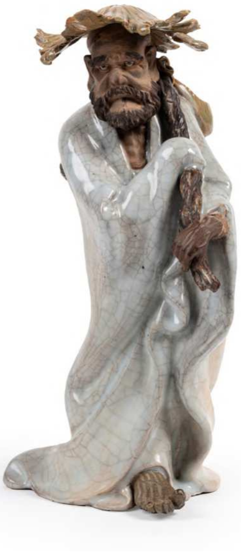
Painted with flowers and birds, it bears inscriptions; at the center of the base bears the four-character stamped mark of Guangxu.

GRANDE VASO IN PORCELLANA QIANJIANG, Cina, fine XIX / inizio XX secolo

Dipinto con fiori e uccelli, reca iscrizioni; al centro della base reca il marchio impresso di Guangxu a quattro caratteri.

浅绛彩大瓶，中国，十九世纪末/二十世纪初





285

A SHIWAN STATUE OF BODHIDHARMA, China, 19th / 20th century

h cm 30

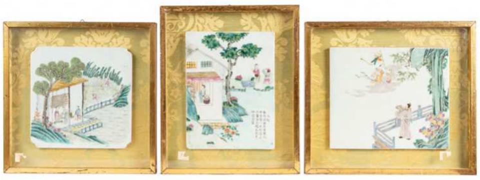
€ 300 / 500

Vivid moudled in Bodhidharma figure with a hat. It has a mark.

FIGURA DI BODHIDARMA IN CERAMICA SHIWAN, Cina, XIX / XX secolo

Figura di Bodhidarma vividamente modellata con cappello, presenta un marchio.

石湾窑达摩像，中国，十九世纪/二十世纪



286

THREE FAMILLE ROSE PORCELAIN PLAQUES, China, 19th / 20th century

h cm 24 x l cm 18,5cm; h cm 20,5 x l cm 24; h cm 20,8 x l cm 20,8

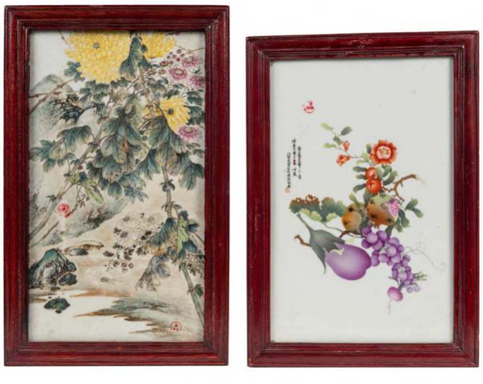
€ 1.000 / 1.500

Nicely painted in the Famille Rose colours, presents different scenes on each plaque.

TRE PLACCHE IN PORCELLANA FAMIGLIA ROSA, Cina, XIX / XX secolo

Ben dipinte nei colori della famiglia rosa, presentano scene differenti su ciascun pannello.

粉彩人物瓷板画三块，中国，十九世纪/二十世纪



287

TWO FAMILLE ROSE PORCELAIN PLAQUES, China, Republic Period (1912-1949)

h max cm 30,7 x l max cm 49

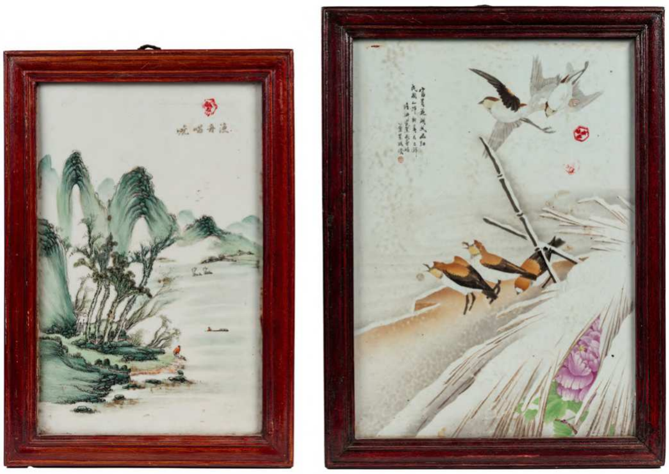
€ 1.200 / 1.500

One plaque depicts pomegranate, eggplant, grapes, and tomatoes with an inscription that indicates the 32nd year of the Republic of China; the other depicts chrysanthemum in a landscape.

DUE PLACCHE IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica di Cina (1912-1949)

Un pannello raffigura melograni, melanzane, uva e pomodori con un'iscrizione che indica il 32° anno della Repubblica di Cina; l'altro raffigura crisantemi in un paesaggio.

粉彩瓷板画两件，中国，中华民国（1912-1949）



288

TWO FAMILLE ROSE PLAQUES, China, Republic Period (1912-1949)

h max cm 37 x l max cm 49,5

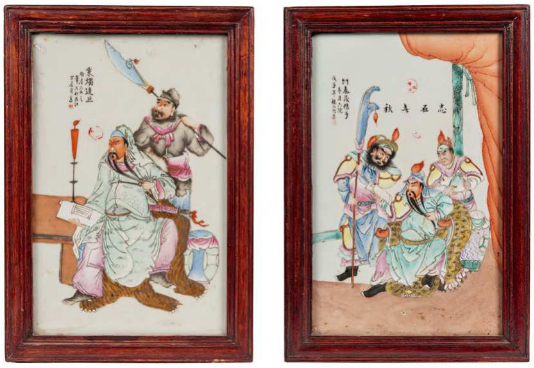
€ 1.500 / 2.500

One depicting landscape and the other birds, both with inscriptions.

DUE PLACCHE IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica di Cina (1912-1949)

Una rappresenta un paesaggio e l'altra uccelli, entrambe con iscrizioni.

粉彩瓷板画两件，中国，中华民国（1912-1949）



289

TWO FAMILLE ROSE PORCELAIN PLAQUES WITH FIGURES OF ROMANCE OF THE THREE KINGDOMS, China, Republic Period (1912-1949)

h cm 30,4 x l cm 43,7

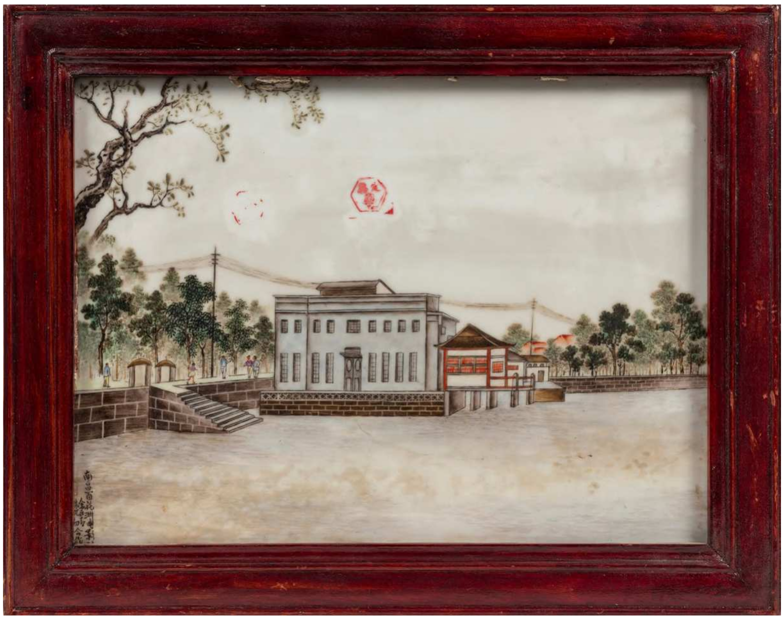
€ 1.000 / 1.500

Depicting the figures of Romance of the Three Kingdoms, Guan Gong, Zhou Cang, and Guan Ping, with carachter Wu Zi corresponding to year 1948.

DUE PLACCHE IN PORCELLANA FAMIGLIA ROSA, Cina, Repubblica di Cina (1912-1949)

Rappresentano le figure del Romanzo dei Tre Regni, Guan Gong, Zhou Cang e Guan Ping, con i caratteri dell'anno Wu Zi, corrispondente al 1948.

粉彩三国人物瓷板画两件, 中国，中华民国时期 (1912-1949)



290

A FAMILLE ROSE PLAQUE,
China, People’s Republic of China (1949 - present)

h cm 28 x l cm 37,2

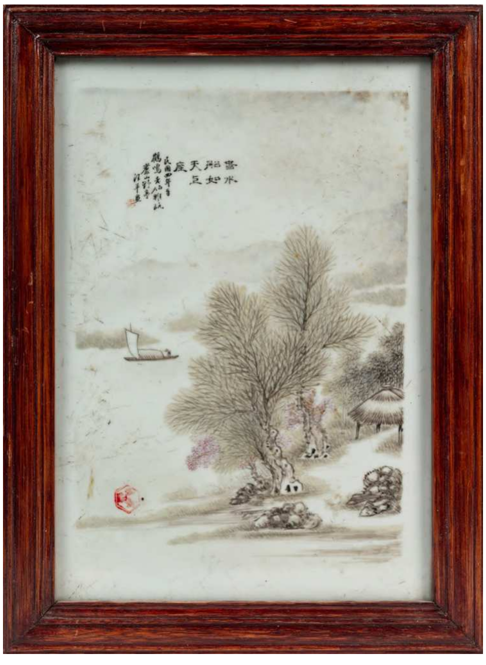
€ 1.000 / 1.500

Depicting NanChang cinema landscape. Inscriptions on the lower left.

PLACCA IN PORCELLANA FAMIGLIA ROSA,
Cina, Repubblica Popolare Cinese (1949 - presente)

Rappresenta il paesaggio del cinema di Nanchang. Reca delle iscrizioni in basso a sinistra.

粉彩瓷板画一件，中国，中华民国（1912-1949）



291

A FAMILLE ROSE PLAQUE WITH LANDSCAPE, China, Republic period (1912-1949)

h cm 29,9 x l cm 40,3

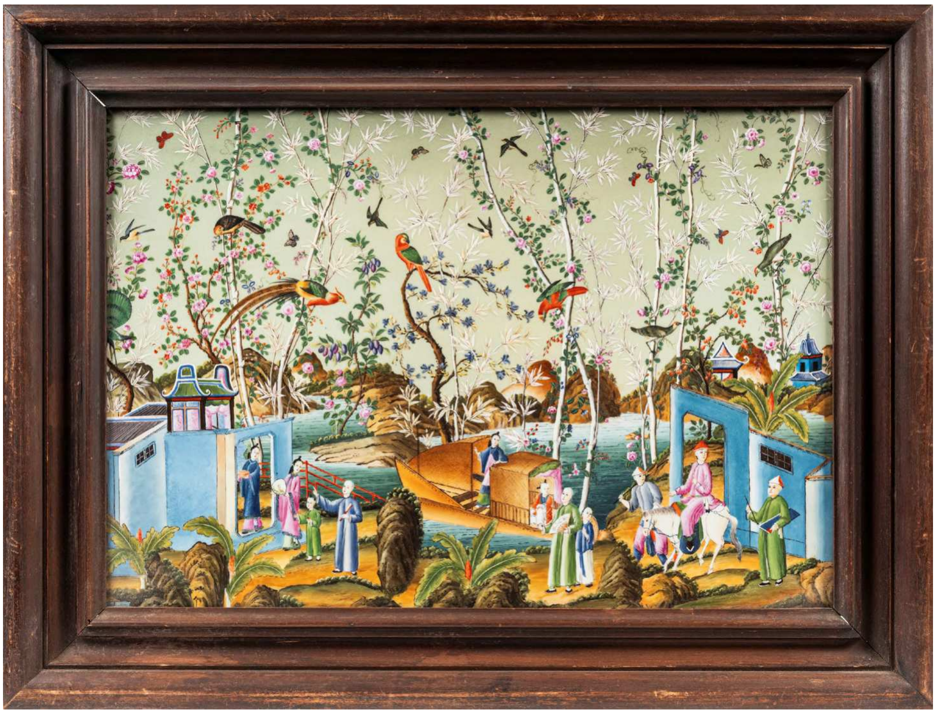
€ 1.500 / 2.000

Depicting landscape, with an inscription that indicates the 4th year of the Republic of China, Yi Mao, corresponding to 1915.

PLACCA IN PORCELLANA FAMIGLIA ROSA,
Cina, Repubblica di Cina (1912-1949)

Rappresenta un paesaggio, con un’iscrizione che indica il 4° anno della Repubblica Cinese, Yi Mao, corrispondente al 1915.

粉彩风景瓷板画一件，中国，中华民国（1912-1949）



292

A FAMILLE ROSE PORCELAIN PLAQUE, Possibily Europe, 19th / 20th century

h cm 55,3cm x l cm 74,3cm

€ 600 / 800

Figures in Mandarin style among the landscapes with flowers and trees.

PLACCA IN PORCELLATA FAMIGLIA ROSA,
Probabilmente Europa,
XIX / XX secolo

Figure in stile mandarino tra paesaggi con fiori e alberi.

粉彩满大人风格人物瓷板画， 可能是欧洲，19/20 世纪

293

A LARGE CARVED ‘DING’ STYLE DRAGON DISH, China, 21st century

d cm 33

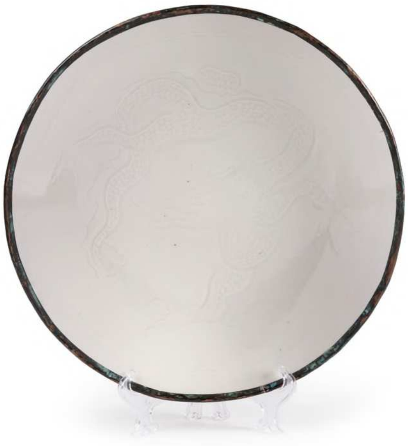
€ 300 / 500

Inside decorated with a carved dragon pattern, the rim bound in copper, the dish is covered inside and out with a glaze of ivory tone that also covers the base.

PIATTO IN PORCELLANA STILE DING,
Cina, XXI secolo

All’interno decorato con un motivo intagliato a drago, il bordo è rivestito in rame. Il piatto è ricoperto internamente ed esternamente da una smaltatura tono avorio che copre anche la base.

仿定窑龙纹盘， 中国，21世纪



294

ENAMELLED SILVER BOWL AND TRAY,
China, early 20th century

d bowl cm 16,5 x h cm 8; d saucer cm 13

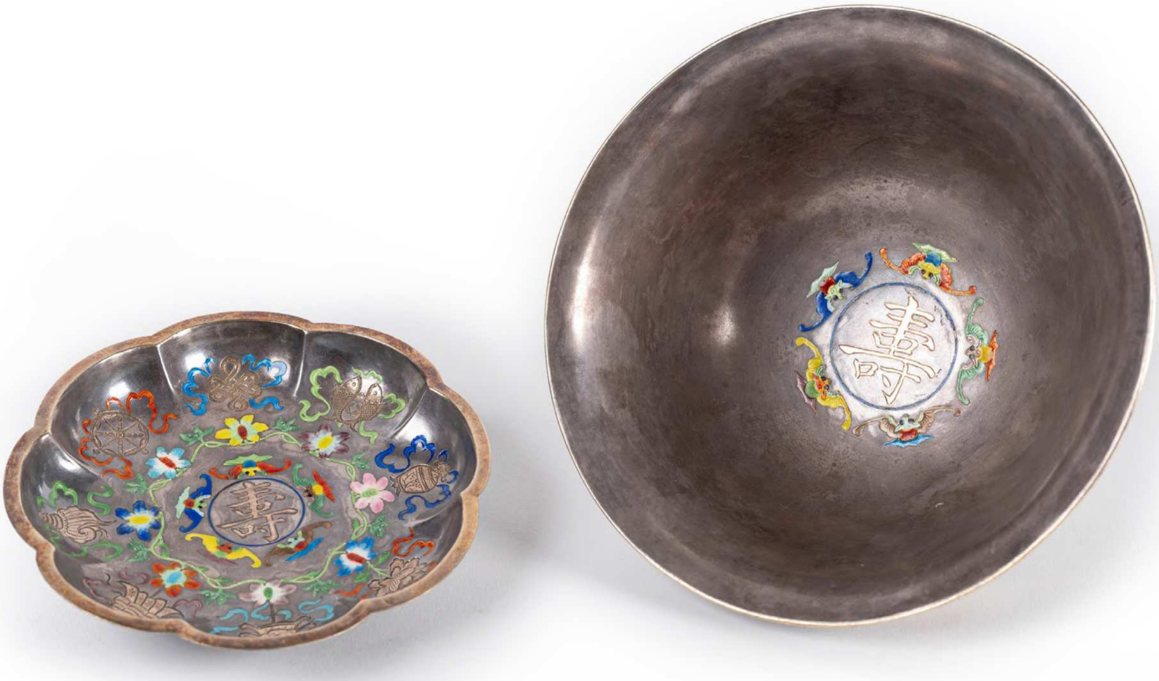
€ 600 / 800

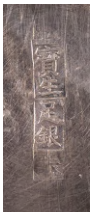
Both adorned with the bajixiang in vibrant enamels, the base of each piece bears the inscriptions "Beiping," "Baosheng," "Zhen," and "Pure Silver." Both the bowl and tray feature an engraved character for shou, surrounded by intricate depictions of the Eight Auspicious Symbols. Total weight g 459.

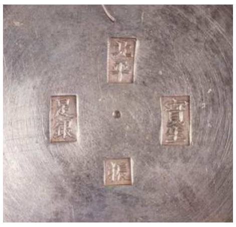
COPPA E PIATTINO IN ARGENTO SMALTATO,
Cina, inizio XX secolo

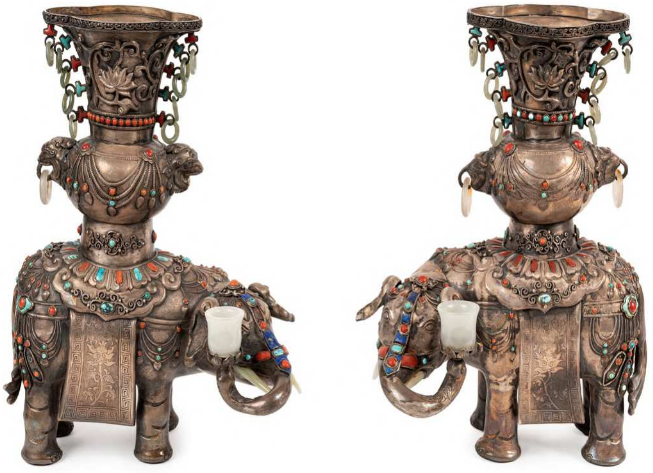
Entrambi adornati con bajixiang in smalti vivaci, la base di ciascun pezzo reca le iscrizioni "Beiping", "Baosheng", "Zhen" e "Pure Silver". Sia la ciotola che il vassoio presentano un carattere inciso "shou", circondato da complesse raffigurazioni degli Otto Simboli Buddisti di buon Auspicio.
Peso totale: 459 g.

暗八仙寿字纹银胎画珐琅碗碟一套 北平、宝生、振、足银七字款，中国，20世纪初









295

A PAIR OF SILVER AND JADE ELEPHANTS, Tibet, 19th / 20th century

h cm 28,5

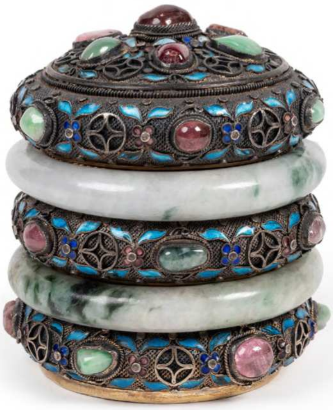
€ 2.500 / 3.500

The pair of silver elephant ornaments adorned with turquoise, coral, and jade decorations. The tusks are crafted from jade, and the tip of the trunk holds a lotus supporting a jade cup. The elephant's back carries a finely carved cup with shallow lotus-relief decorations. Each side of the cup is embellished with jade rings and further adorned with coral and turquoise accents. Total weight g 2.810.

COPPIA DI ELEFANTI IN ARGENTO E GIADA, Tibet, XIX / XX secolo

Il paio di ornamenti in argento a forma di elefante, decorati con turchese, corallo e giada. Le zanne sono realizzate in giada, e la punta della proboscide sorregge un loto che tiene una coppa di giada. Sulla schiena dell'elefante poggia una coppa finemente scolpita con decorazioni a rilievo di loto poco profonde. Ogni lato della coppa è arricchito con anelli di giada e ulteriori abbellimenti di corallo e turchese. Peso tot g 2.810.

暗八仙寿字纹银胎画珐琅碗碟一套　北平、宝生、振、足银七字款，中国，20世纪初



296

A SILVER JADE AND HARDSTONE BOX, China, 20th century

h cm 9

€ 400 / 600

Comprising two jadeite bracelets and one silver bracelet; the lid and body adorned with hardstones; marked SILVER on the base.

SCATOLA IN ARGENTO GIADA E PIETRE DURE, Cina, XX secolo

Composta da due bracciali in giadeite e uno d'argento; sul coperchio e sul corpo reca pietre dure; punzonato SILVER sul fondo.

镶玉银盒, 中国，20世纪

297

A SILVER TEAPOT,
China, late 19th / early 20th century

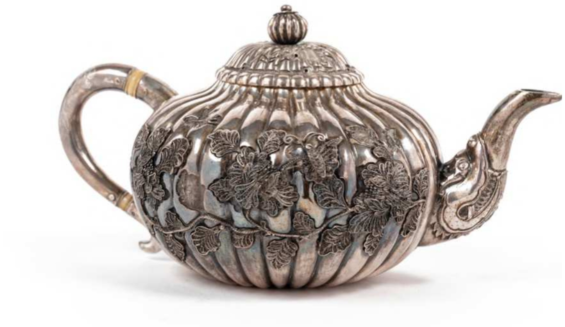
h cm 11
€ 500 / 700

Chased with a lobed body, adorned with applied decorations of flowers, leaves, and butterflies on the body, the spout emerging from the head of a mythical creature. Weight: 491 g.

TEIERA IN ARGENTO,
Cina, fine XIX / inizio XX secolo

Sbalzata con corpo lobato, sul corpo sono applicate decorazioni raffiguranti fiori, foglie e farfalle, il beccuccio esce dalla testa di un mostro. Peso g 491.

银制小盒三件，中国，十九世纪末/二十世纪初



298

THREE OCTAGONAL SILVER BOXEX,
China, late 19th / early 20th century

d max cm 6,5

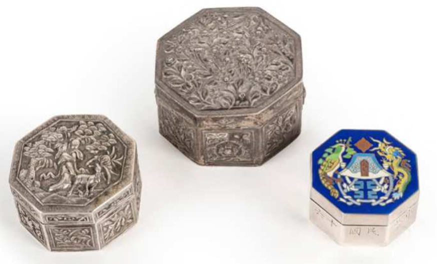
€ 300 / 500

One octagonal silver box decorated with a lady and a sheep under the three; one octagonal silver box decorated with floral patterns; one octagonal box decorated with dragon and phoenix with enamels on a blue background with a mark 'Commemoration of the Banquet at Huairen Hall, March, Year 16 of the Republic of China' (中华民国十六年三月怀仁堂筵宴纪念). Total weight g 181.

TRE SCATOLINE IN ARGENTO,
Cina, fine XIX / inizio XX secolo

Una scatola ottagonale in argento decorata con una donna e una pecora sotto un albero; una scatola ottagonale in argento decorata con motivi floreali; una scatola ottagonale decorata con un drago e una fenice, con smalti su sfondo blu e un marchio che recita "Commemorazione del banchetto presso la Sala Huairen, marzo, Anno 16 della Repubblica Cinese" (中华民国十六年三月怀仁堂筵宴纪念). Peso tot. g 181.

银制小盒三件，中国，十九世纪末/二十世纪初



299

TWO SMALL SILVER CUPS,
China, late 19th / early 20th century

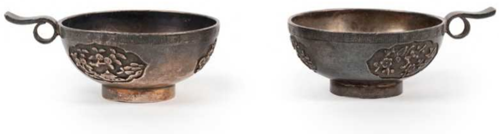
h cm 2,1 x d with handle cm 7,1
€ 300 / 500

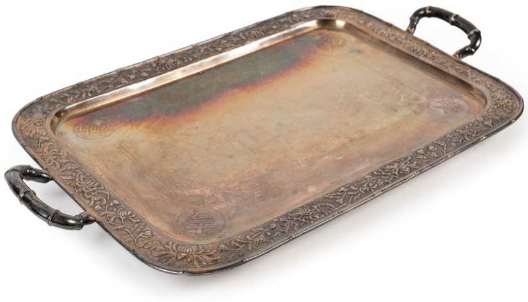
Decorated with flowers, figures, and landscape patterns in reserved panels, with a scroll handle. Total weight g 100.

COPPIA DI COPPETTE IN ARGENTO,
Cina, fine XIX / inizio XX secolo

Decorate con fiori, figure e motivi paesaggistici in riserve,
con un manico a spirale. Peso tot g 100.

银制小杯一对，中国，19世纪末/20世纪初





300

A SILVER TRAY,
China, late 19th / early 20th century

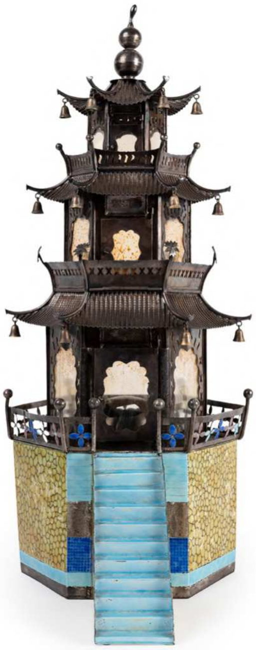
l cm 52,5 x p cm 31,3
€ 1.300 / 1.500

Decorated on the edge in relief with flowers and on the plate with four characters; it rests on four feet, and the handles are bamboo-shaped; it bears hallmarks. Weight: 1.280 grams

VASSOIO IN ARGENTO, Cina, fine XIX / inizio XX secolo

Decorato sul bordo a sbalzo con fiori e sul piatto con quattro caratteri; poggia su quattro piedi e i manici sono a forma di bambù; reca punzoni. Peso 1.280 g

吉祥如意’银制托盘，中国，十九世纪末/二十世纪初



301

AN ENAMELLED SILVER PAGODA,
China, late 19th / early 20th century

h cm 46
€ 3.000 / 5.000

The silver pagoda decorated with painted enamel for the lower part, a staircase leading to the pagoda; each window can be opened, doors and windows are equipped with plaques above; the interior part of the pagoda is equipped with seemingly aromatherapy device, the internal glass left on the smoke incense. The mark ‘Beijing Tianbao Zuwen’ placed on the roof of the first layer inside the pagoda. Weight g 2.005.

PAGODA IN ARGENTO SMALTATO,
Cina, fine XIX / inizio XX secolo

La pagoda in argento è decorata con smalto dipinto nella parte inferiore, con una scala che conduce all’ingresso. Ogni finestra può essere aperta, e le porte e le finestre sono dotate di placche in alto. La parte interna della pagoda è equipaggiata con quello che sembra essere un dispositivo per aromaterapia, con tracce di fumo di incenso e olio lasciate sul vetro interno. Il marchio ‘Beijing Tianbao Zuwen’ è posto sul tetto del primo strato all’interno della pagoda. Peso 2005 g

北京天宝足纹’款银胎珐琅宝塔，中国，19世纪末/20世纪初

302

A CARVED HORN BRUSHPOT, China, Qing dynasty (1644-1911)

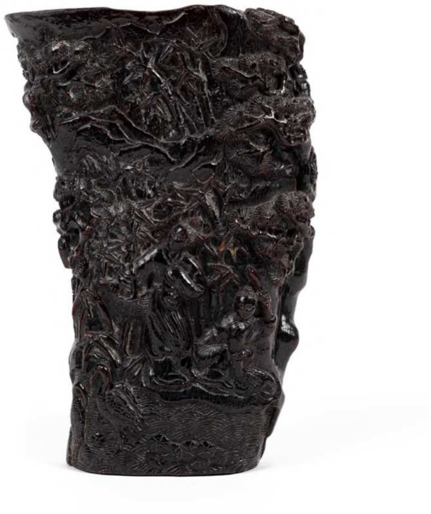
h cm 17,2
€ 600 / 800

Carved with figures in landscape.

PORTA PENNELLI IN CORNO, Cina, dinastia Qing (1644-1911)

Scolpito con figure in paesaggio.

角雕笔筒 中国，清朝（1644-1911 年）



303

☼A TURTLESHELL BOX, China, Qing dynasty, 19th century

d cm 9,4

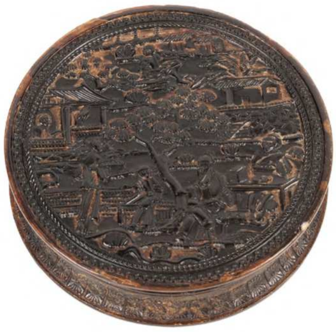
€ 300 / 500

Carved on the body and lid with figures and landscapes.

☼SCATOLA IN TARTARUGA, Cina, dinastia Qing, XIX secolo

Intagliata sul corpo e sul coperchio con personaggi e paesaggi.

浮雕玳瑁圆盒，中国，清 十九世纪



304

☼A TURTLESHELL BOX, China, Qing dynasty, 18th / 19th century

d cm 8,8

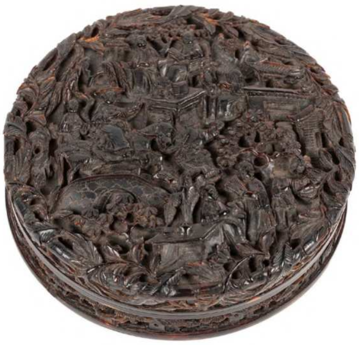
€ 400 / 600

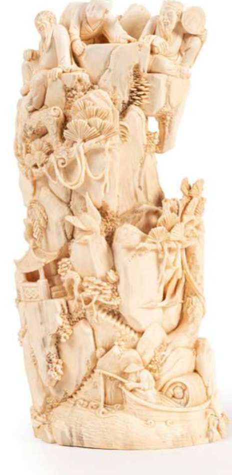
Carved on the body and lid with figures and landscapes.

☼SCATOLA IN TARTARUGA, Cina, dinastia Qing, XVIII / XIX secolo

Intagliata sul corpo e sul coperchio con personaggi e paesaggi.

浮雕玳瑁圆盒，中国，清 十八/十九世纪





305

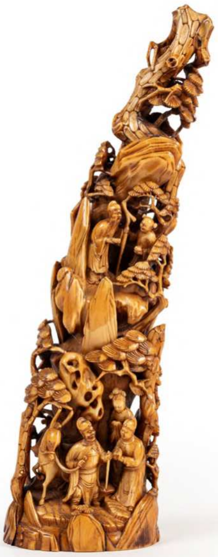
A MAMMOTH FIGURE,
China, 20th century

h cm 20,8
€ 200 / 300

Carved and engraved depicting a scene of daily life.

FIGURA IN MAMMUT,
Cina, XX secolo

Scolpita ed incisa raffigurante una scena di vita quotidiana.



306

☼AN IVORY SCULPTURE,
China, Qing dynasty 19th century

h cm 25,5
€ 600 / 800

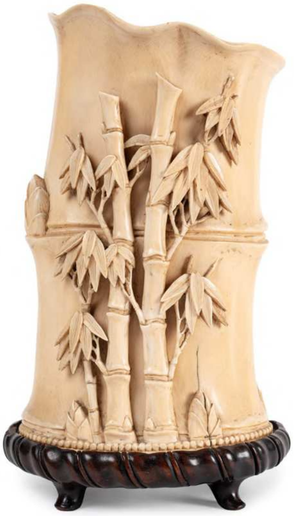
Amber patina depicting sculpted figures among a pine plant.

N. CITES: 2024/BE00044/CE

☼SCULTURA IN AVORIO, Cina, dinastia Qing, XIX secolo

A patina ambrata raffigurante figure scolpite tra una pianta di pino.

N. CITES: 2024/BE00044/CE



307

☼IVORY BRUSH POT
WITH BAMBOO IN RELIEF,
Japan, Meiji period (1868-1912)

h cm 24
€ 1.000 / 1.500

Vividly carved bamboo in relief on the body of the ivory, the base presents the four-character Da Ming Cheng Hua apocryphal mark. Together with a wood stand.

N. CITES: IT/CE/2024/MI/00565

☼PORTA PENNELLI IN AVORIO,
Giappone, periodo Meiji (1868-1912)

Vivamente scolpito in rilievo con motivi di bambù sul corpo in avorio, la base presenta il marchio apocrifo a quattro caratteri 'Da Ming Cheng Hua'. Completo di base in legno.

N. CITES: IT/CE/2024/MI/00565

308

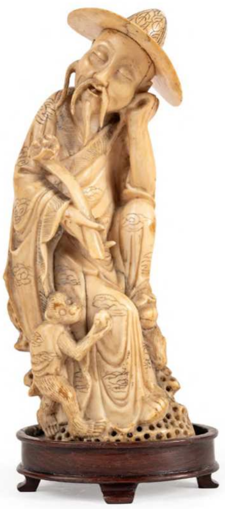
A BONE SCULPTURE, China, 20th century

h cm 15,5
€ 200 / 300

Depicting a sage and a monkey holding a peach.

SCULTURA IN OSSO, Cina, XX secolo

Raffigurante un saggio e una scimmia con una pesca.



309

☼AN IVORY SCULPTURE, China, Qing dynasty, late 19th century

h cm 30,7

€ 500 / 700

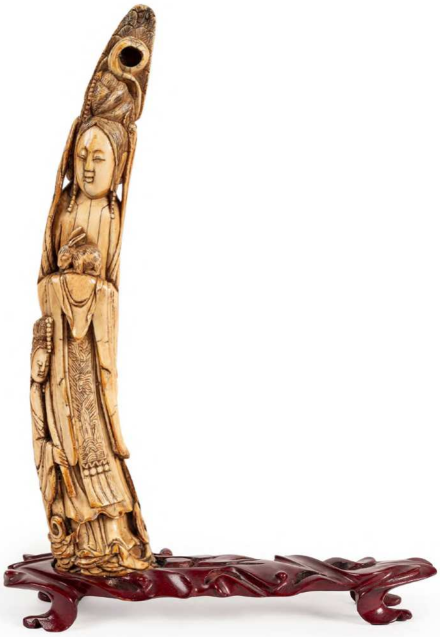
Depicting Chang'e, the Chinese Moon Goddess, on a carved wooden base.

N. CITES: FR2304200001-K

☼SCULTURA IN AVORIO, Cina, dinastia Qing, fine XIX secolo

Raffigurante Chang'e, la dea cinese della Luna, su base in legno intagliata.

N. CITES: FR2304200001-K



310

☼AN IVORY SNUFF BOTTLE, China, late 19th century

h cm 10,7
€ 250 / 350

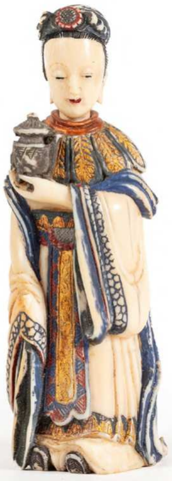
Depicting a Guanyin.

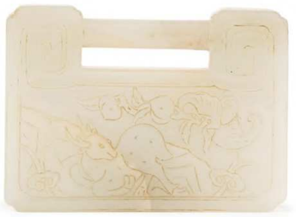
N. CITES: IT/CE/2024/MI/00575

☼SNUFF BOTTLE IN AVORIO, Cina, fine XIX secolo

Raffigurante una Guanyin.

N. CITES: IT/CE/2024/MI/00575





311

A JADE BUCKLE, China, 20th century

l cm 9,5

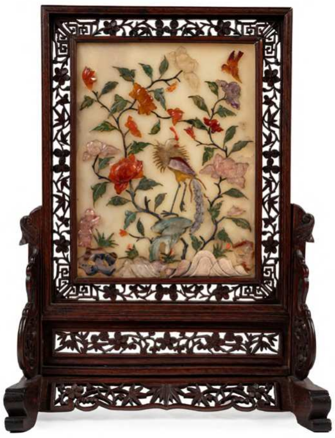
€ 50 / 100

Engraved with a deer and characters.

FIBBIA IN GIADA, Cina, XX secolo

Incisa con un cervo e caratteri.

玉带扣，中国，十九世纪



312

A JADE AND HARDSTONE SCREEN TABLE, China, 20th century

h tot cm 42

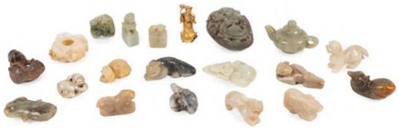
€ 250 / 350

Decorated with a phoenix perched on a rock among flowers, a character, and a small bird. The stand in wood.

SCREEN IN LEGNO GIADA E PIETRE DURE, Cina, XX secolo

Decorato con una fenice che poggia su una roccia tra fiori, un personaggio e un uccellino. Lo stand in legno.

嵌玉木桌屏，中国，20世纪



313

TWENTY JADE JADEITE AND BRONZE OBJECTS, China, 20th century

h max cm 8

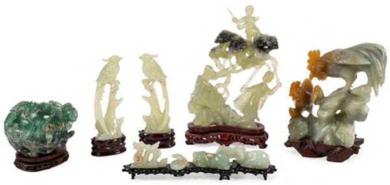
€ 500 / 700

Twenty pieces including zodiac carving animals, lion seals, jade pot, jade cicada, and a bronze figure holding a lotus.

VENTI PEZZI IN GIADA GIADEITE E BRONZO, Cina, XX secolo

Venti pezzi tra cui animali scolpiti del zodiaco, sigilli di leone, una coppa di giada, una cicala di giada e una figura in bronzo che tiene un loto.

翡翠玉器玛瑙青铜等摆件二十件，中国，20世纪



314

SIX JADE AND JADEITE CARVINGS WITH WOOD STANDS, China, 20th century

h cm 28

€ 300 / 500

Depicting a pair of phoenixes, roosters standing on the rock, two swordsmen carving, a phoenix with Russett, and four Chinese zodiac carvings.

SEI INTAGLI IN GIADA E GIADEITE, Cina, XX secolo

Raffigura una coppia di fenici, galli in piedi sulla roccia, due spadaccini intaglio, una fenice con russetto e quattro incisioni dello zodiaco cinese.

翡翠和玉器一组六件，中国，20世纪

315

A HARD STONE TRIPOD CENSER,
China, 20th century

h cm 19

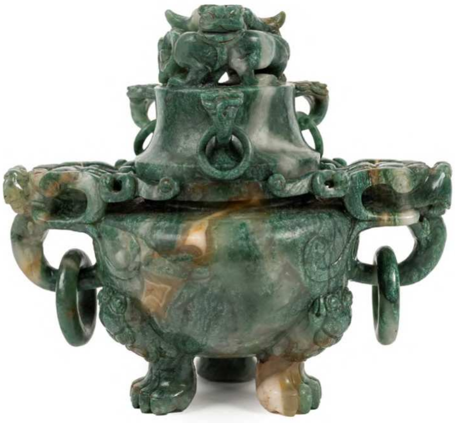
€ 300 / 500

Globular body, with handles in the shape of lion heads.

INCENSIERE TRIPODE IN PIETRA DURA,
Cina, XX secolo

Corpo globulare, anse a forma di testa di leone.

三足石质香炉，中国，二十世纪



316

A PAIR OF JADE CARVINGS,
China, 20th century

h cm 13,8

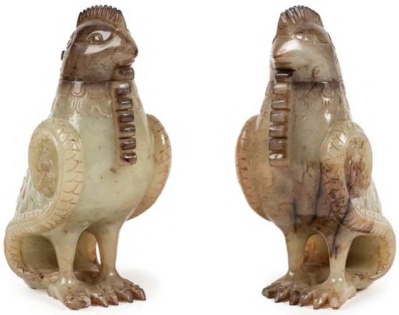
€ 500 / 700

Carved in the shape of bird.

☼NETSUKE IN AVORIO,
Giappone, periodo Meiji (1868-1912)

Scolpito a forma di uccello.

玉鸟摆件一对，中国，20世纪



317

A CRYSTAL ROCK A PINK QUARTZ FEMALE FIGURE STATUES AND A JADEITE BUDDHA,
China, 20th century

h max cm 25

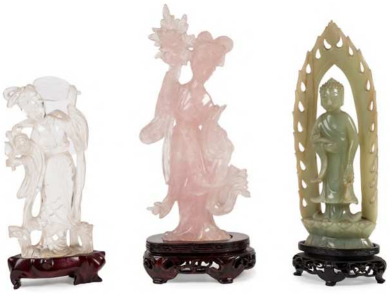
€ 200 / 300

Two carved in the shape of female figures in crystal rock and pink quartz, one a jade Buddha, all resting on their wooden stands.

TRE FIGURE IN GIADEITE CRISTALLO DI ROCCA E QUARZO ROSA,
Cina, XX secolo

Due scolpite a forma di figure femminili in cristallo di rocca e quarzo rosa, una statua di Buddha in giada, tutte poggianti sulle loro basi in legno.

水晶、粉色石英石仕女、翡翠佛像摆件三件



318

A PAIR OF JADE BRACELET,
China, 20th / 21st century

d cm 7,4

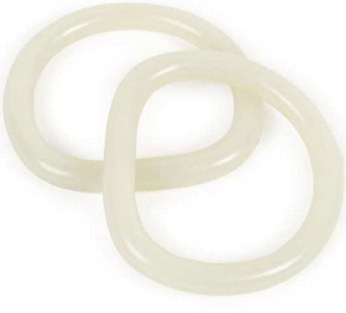
€ 800 / 1.000

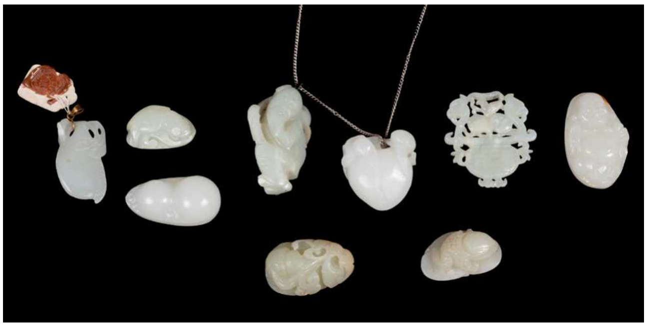
The bracelet in irregular round shape.

DUE BRACCIALI IN GIADA, Cina, XX / XXI secolo

Il bracciale dalla forma rotonda irregolare.

玉镯一对，中国，20世纪/21世纪





319

NINE JADE CARVINGS, China, 20th century

l max cm 5,5

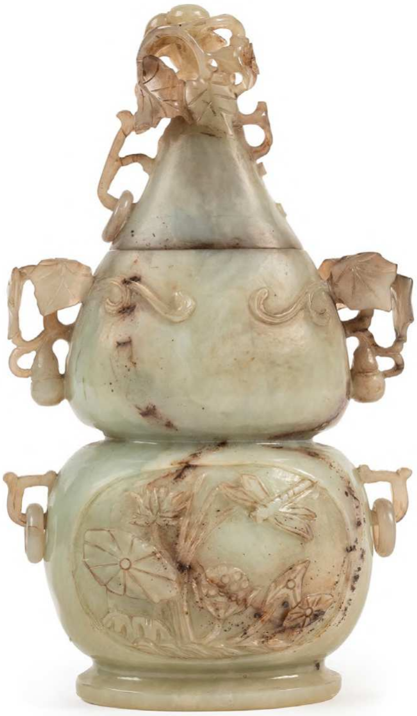
€ 800 / 1.000

Carved different figures and shapes.

NOVE INTAGLI IN GIADA, Cina, XX secolo

Intagliato con figure e forme diverse.

玉雕吊坠九件, 中国，20世纪



320

A JADE VASE IN CALABASH SHAPE, China, 20th century

h cm 20

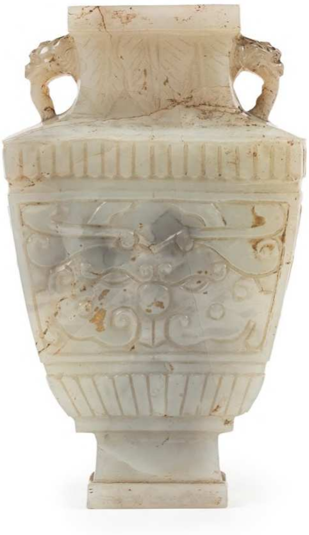
€ 250 / 350

Carved in calabsah shape, with leaves decoration, presents lotus and dragonflies in the reserved panels, with two orbicular decorations hanging on the ears.

VASO IN GIADA, Cina, XX secolo

Scolpito a forma di calabsah, con decorazioni di foglie, presenta fiori di loto e libellule nelle riserve dei pannelli, con due decorazioni orbicolari appese alle orecchie.

玉葫芦瓶，中国，二十世纪



321

A SMALL JADE VASE, China, 20th century

h cm 11,4

€ 200 / 300

The jade vase carved with taotie motifs with two elephant-shaped ears.

VASO IN GIADA, Cina, XX secolo

Il vaso in giada scolpito con motivi taotie e due orecchie a forma di elefante.

饕餮纹象耳玉瓶，中国，二十世纪

322

A PAIR OF CRYSTAL ROCK VASES, China, 20th century

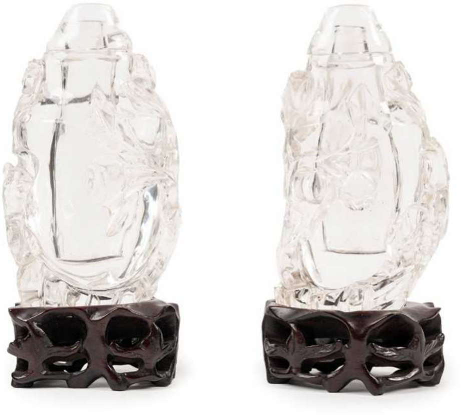
h cm 12
€ 200 / 300

Carved on the body with floral motifs, they rest on wooden stands.

COPPIA DI VASI IN CRISTALLO DI ROCCA, Cina, XX secolo

Scolpiti sul corpo con motivi floreali, poggiano su stand in legno.

水晶瓶一对，中国，二十世纪



323

A TURQUOISE CARVING, China, 20th century

h cm 15

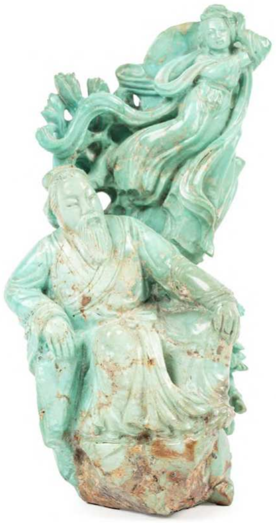
€ 150 / 200

Depicting a sage and a woman. Weight g 422.

SCULTURA IN TURCHESE, Cina, XX secolo

Raffigura un saggio e una donna. Peso g 422.

松石绿摆件，中国，二十世纪



324

☼TWO WALKING STICKS, China, early 20th century

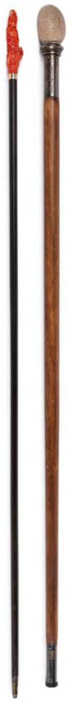
h cm 88; h cm 90,5
€ 200 / 300

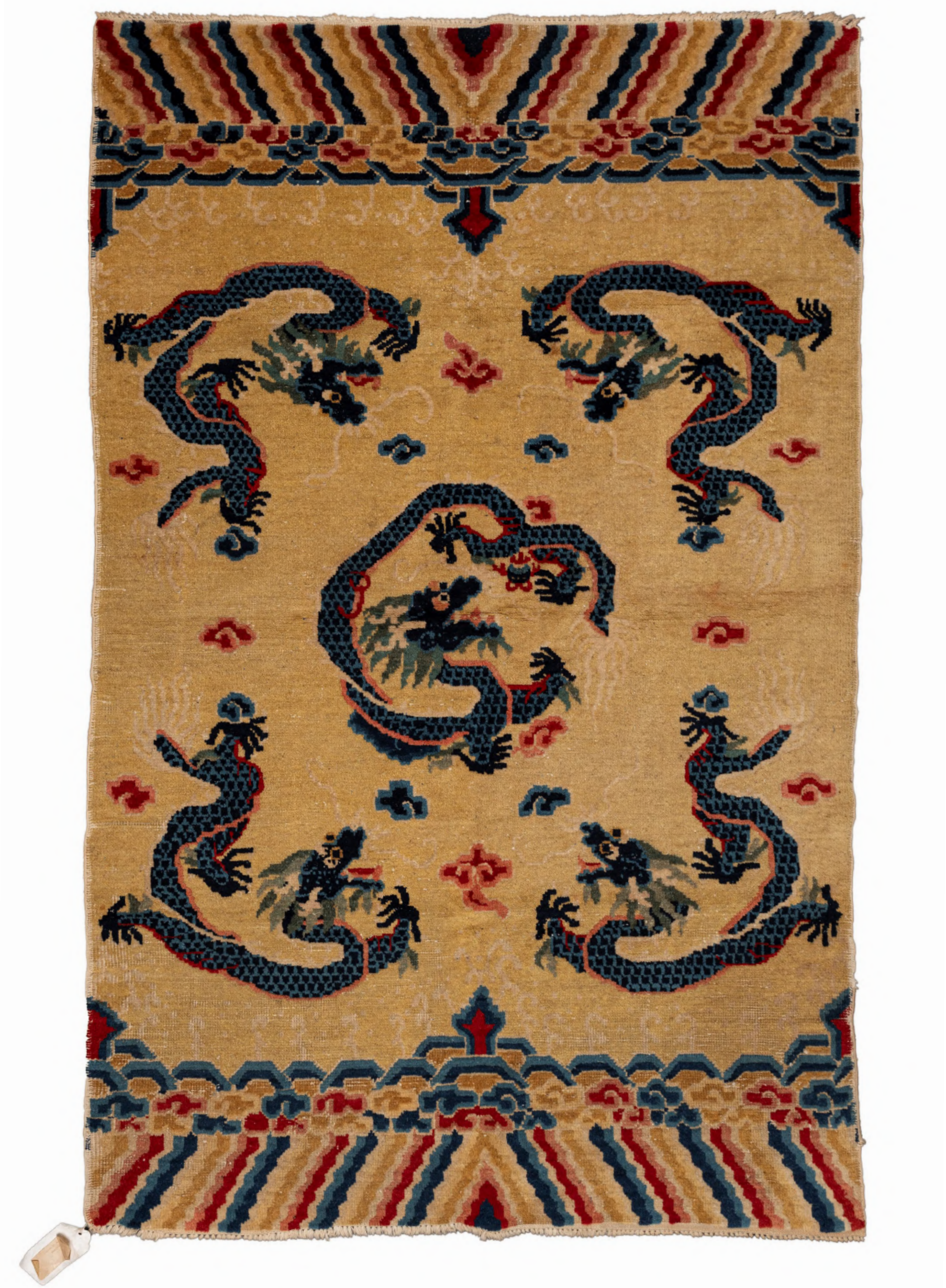
Two walking sticks, including a stick with silver and stone ball handle, and a stick with an 18k gold and coral Guanyin on the top.

☼DUE BASTONI DA PASSEGGIO, Cina, inizio XX secolo

Due bastoni da cammino, di cui uno con manico a sfera in argento e pietra, e l’altro con una Guanyin in oro 18k e corallo sulla sommità.

珊瑚、硬石，木质拐杖两只，中国，20世纪初





325

A DRAGON CARPET,
China, late 19th / early 20th century

h cm 215 x l cm 121

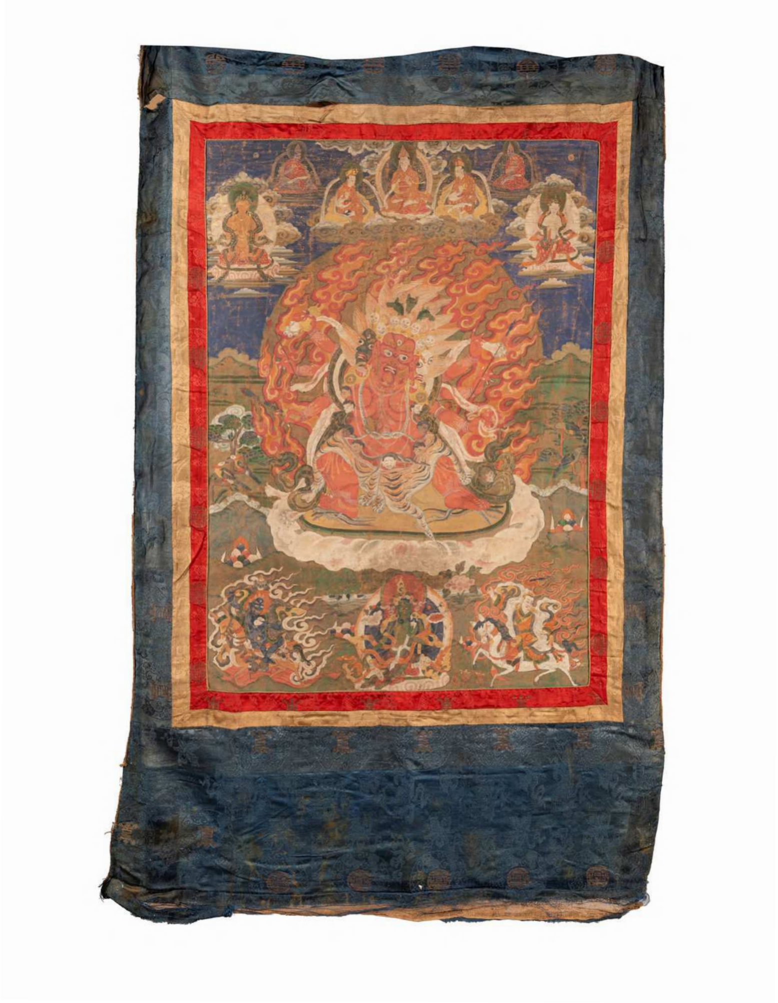
€ 1.200 / 1.500

Depicting five five-craw dragons on yellow ground.

TAPPETO, Cina, fine XIX / inizio XX secolo

Rappresentante cinque draghi a cinque artigli su fondo giallo.

龙纹地毯，中国，十九世纪末/二十世纪初



326

SILK PAINTED THANGKA OF HAYAGRIVA, Himalaya, 18th / 19th century

h cm 124, l cm 78

€ 1.200 / 1.500

The Thangka painting, which retains its blue silk damask frame, depicts Hayagriva the deity manifestation of the Buddha Amitabha's irate activity.

Catalogo notes:
Hayagriva is typically depicted with three faces and six arms, crowned with a horse head. His fierce expression, with eyes wide open, signifies fearlessness and his unwavering defense of the Dharma. In thangka art, he is often surrounded by flames, representing the destruction of all obstacles and negative forces. In Tibetan Buddhism, Hayagriva is revered as a deity who wards off evil and provides protection. He is also known for his power to heal illnesses and bestow blessings of health and well-being upon practitioners.

Compare with the thangka sold at Bonhams, 17 September 2014, New York, lot. 31; Sotheby's Art's d'Asie, 11 December 2020, Paris, lot. 58.

THANGKA DIPINTO SU SETA, Himalaya, XVIII / XIX secolo

Il dipinto Thangka, che conserva la sua cornice in damasco di seta blu, raffigura Hayagriva, la manifestazione divina dell'attività irata del Buddha Amitābha.

Note del catalogo:
Hayagriva è tipicamente rappresentato con tre volti e sei braccia, coronato da una testa di cavallo. La sua espressione feroce, con gli occhi spalancati, simboleggia l'assenza di paura e la sua difesa incrollabile del Dharma. Nell'arte del thangka, spesso è circondato da fiamme, che rappresentano la distruzione di tutti gli ostacoli e delle forze negative. Nel Buddhismo tibetano, Hayagriva è venerato come una divinità che scaccia il male e offre protezione. È anche noto per il suo potere di guarire malattie e concedere benedizioni di salute e benessere ai praticanti.

Confronta con il thangka venduto da Bonhams, 17 settembre 2014, New York, lotto 31; Sotheby's Art's d'Asie, 11 dicembre 2020, Parigi, lotto 58.

龙纹地毯，中国，十九世纪末/二十世纪初

327

A SILK THANGKA,
Tibet – Nepal, 18th / 19th century

h cm 127 x l cm 79,5

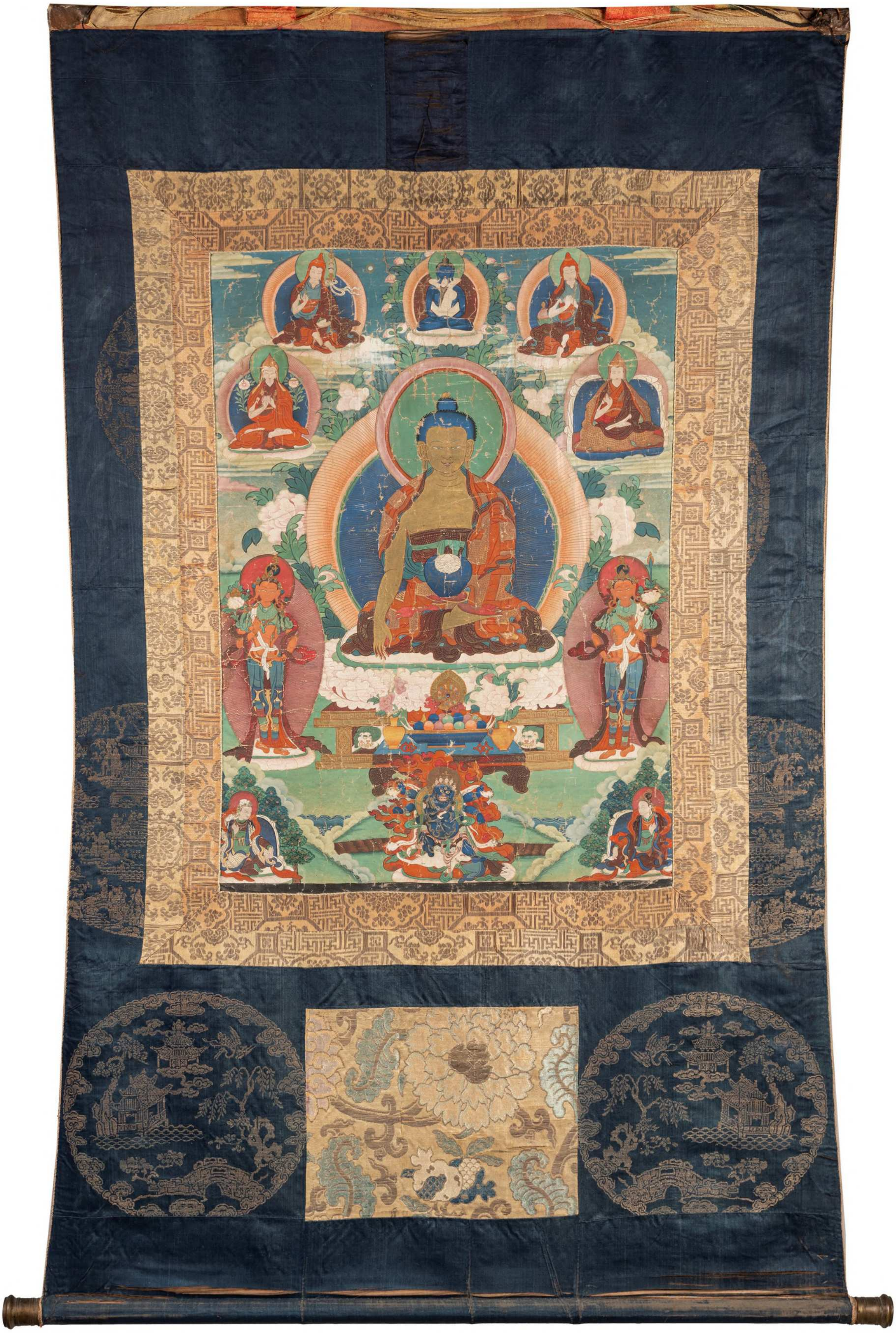
€ 1.200 / 1.500

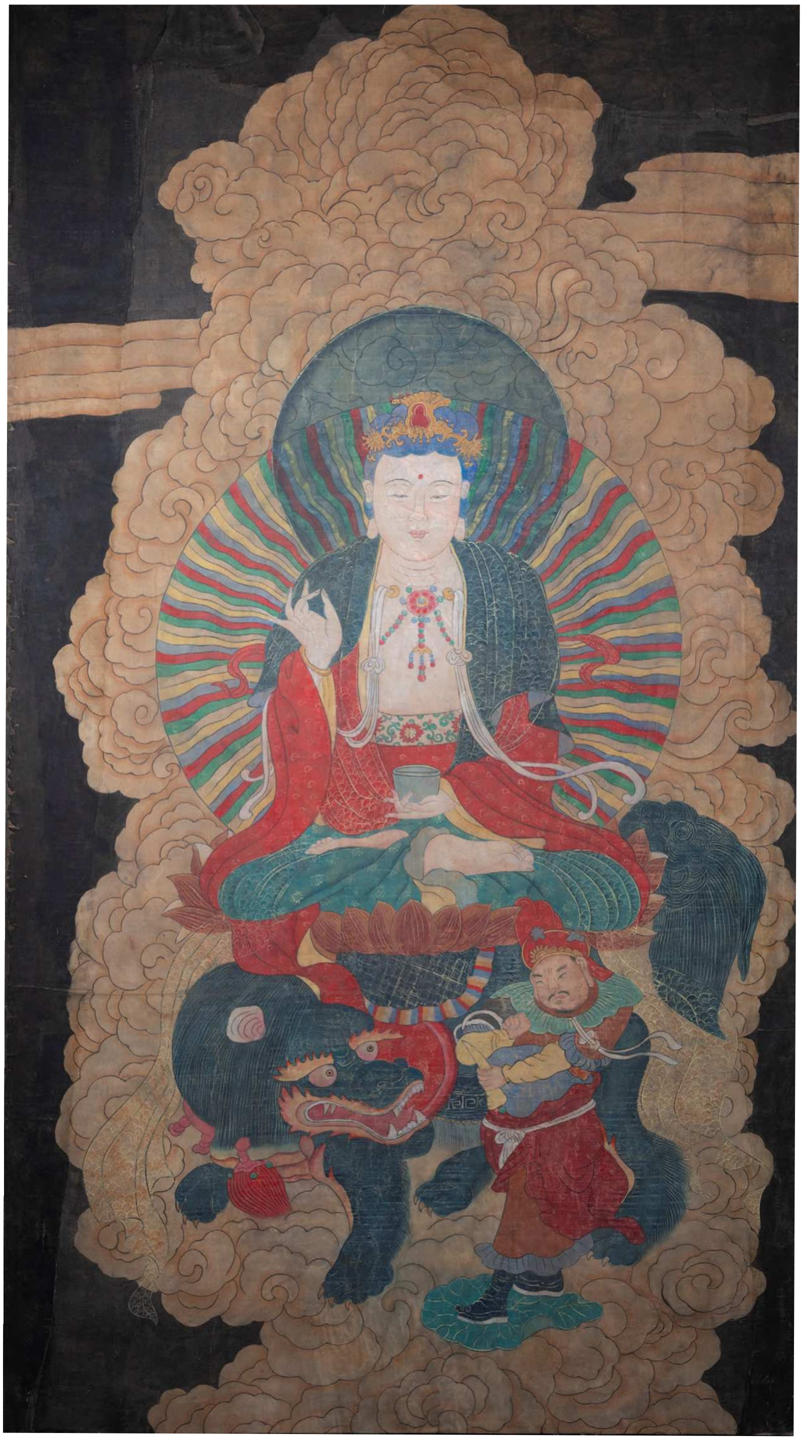
Depicting Siddhartha Buddha in the centre, surrounded by other ten Buddhas, temples and landscapes embroidered in gold thread on a blue silk background; with the original silk and brocade cover.

THANGKA IN SETA,
Tibet – Nepal, XVIII / XIX secolo

Rappresentante cinque draghi a cinque artigli su fondo giallo.

释迦牟尼佛唐卡，西藏 - 尼泊尔，十八/十九世纪





328

A LARGE PAINTING ON CANVA,
China, Qing dynasty (1644-1911)

h cm 242 x l cm 133,5

€ 2.500 / 3.500

Depicting Buddha in the centre on a background, with a qilin and a protector.

GRANDE DIPINTO SU TELA,
Cina, dinastia Qing (1644-1911)

Raffigurante il Buddha al centro su uno sfondo, con un qilin e un protettore.

佛像画，中国，清朝（1644-1911）

329

PAINTING ON PAPER SIGNED QI BAISHI, China, 20th century

h cm 99,5 x l 34 cm

€ 2.000 / 3.000

Painted with a magpie, cobwebs, and spiders, it bears inscriptions, including Qi Baishi.

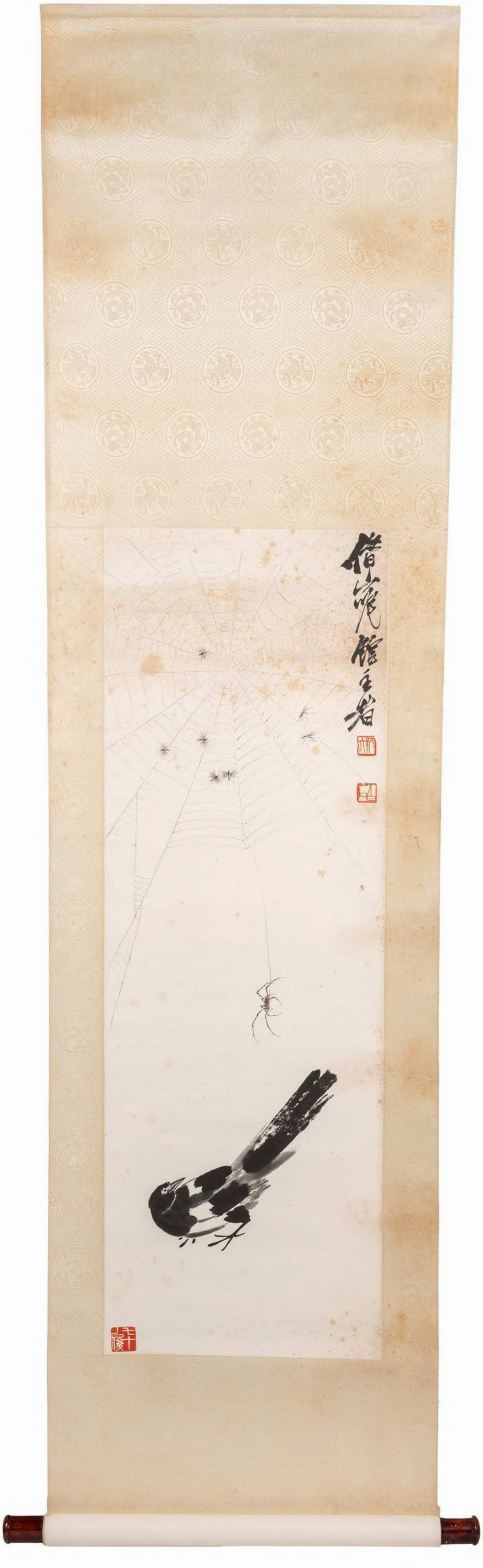
Provenance: private collection since 1970, Italy.

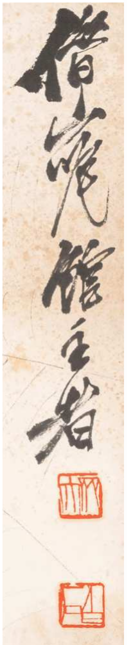
DIPINTO SU CARTA FIRMATO QI BAHISHI, Cina, XX secolo

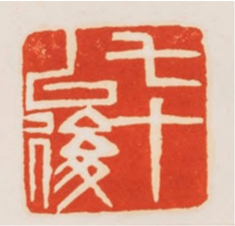
Dipinto con una gazza ragnatele e ragni, reca iscrizioni con tra cui si legge Qi Baishi.

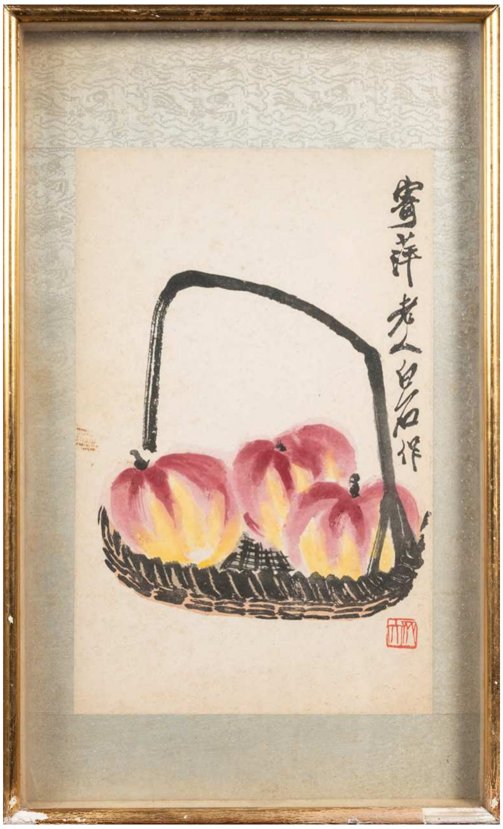
Provenienza: collezione privata dal 1970, Italia.

喜鹊蜘蛛图卷轴画，齐白石 来源：意大利私人收藏，1970年代收藏至今









330

PAINTING ON PAPER QI BAISHI SIGNED, China, 20th century

h cm 61 x l cm 37

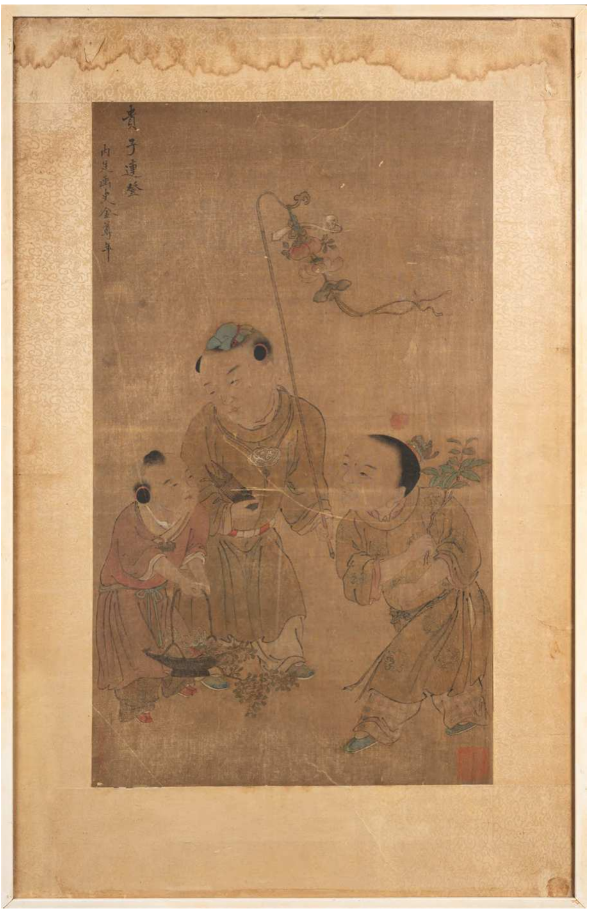
€ 200 / 300

Depicting naturalist motifs with mark baishi.

DIPINTO SU CARTA IRMATO QI BAISHI, Cina, XX secolo

Rappresentante motivi naturalisti con il marchio Baishi.

寄萍老人白石作，中国，二十世纪



331

A PAINTING ON PAPER, China, Qing dynasty (1644-1911)

h cm 107,5 x l cm 69,5

€ 2.500 / 3.500

Depicting three children holding auspicious objects in hands, titled Gui Zi Lian Deng, (贵子连登) marked Nei Ting Hua Shi Jin Zun Nian. (内廷画史金尊年)

DIPINTO SU CARTA, Cina, dinastia Qing (1644-1911)

Rappresentante tre bambini che tengono oggetti auspiciosi nelle mani, intitolato Gui Zi Lian Deng (贵子连登), con il marchio Nei Ting Hua Shi Jin Zun Nian (内廷画史金尊年).

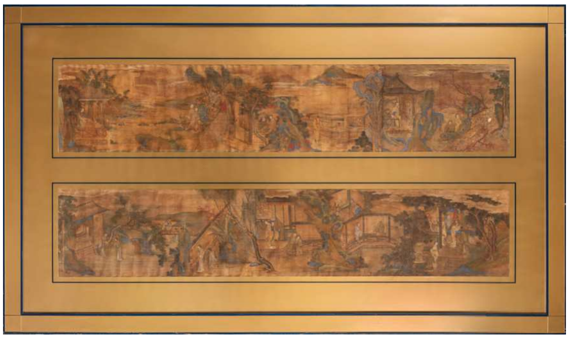
画作(贵子连登)(内廷画史金尊年)　，中国，清朝（1644-1911）

332

TWO PAINTING ON SILK,
China, Qing dynasty (1644-1911)

h tot. cm 117 x l tot. cm 204,5
€ 500 / 700

Depicting figures in landscapes among trees, rocks, and houses from Romance of the Western Chamber.



DUE DIPINTI SU SETA,
Cina, dinastia Qing (1644-1911)

Raffiguranti personaggi in paesaggi tra alberi, rocce e case Tratto da Il Romanzo della Camera Occidentale (Xi Xiang Ji), una delle più famose opere della letteratura cinese.

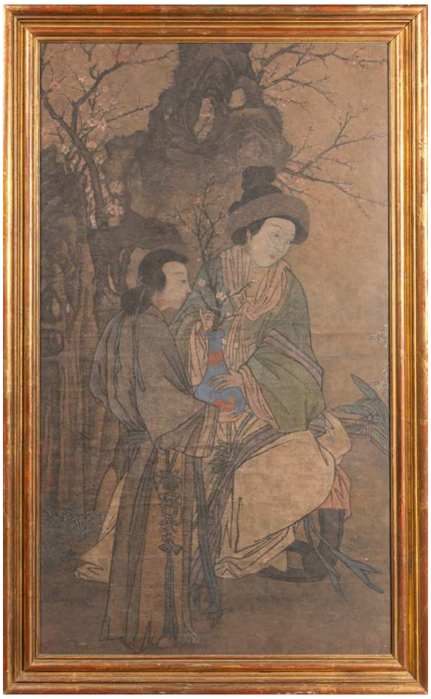
西厢记场景图，中国，清朝（1644-1911）

333

A PAINTING ON PAPER,
China, Qing dynasty (1644-1911)

h cm 149 x l cm 46,2
€ 200 / 300

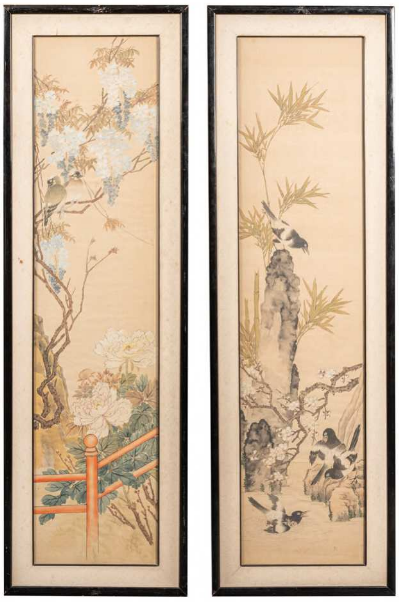
Depicting a rooster in a garden with rock and peony.



DIPINTO SU CARTA, Cina, XIX / XX secolo

Raffigurante un gallo in un giardino con rocce e peonie.

富贵大吉图，中国，十九/二十世纪



334

TWO PAINTINGS ON SILK,
China, Republic Period (1912-1949)

h cm 148,6 x l cm 47

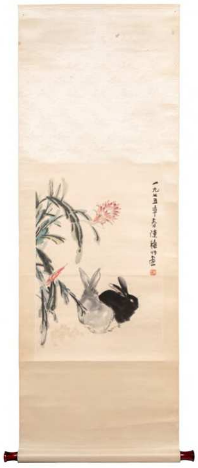
€ 400 / 600

Depicting magpies in landscapes with bamboo, plum flowers, and peony.

DUE DIPINTI SU SETA,
Cina, Repubblica di Cina (1912-1949)

Rappresentante gazze in paesaggi con bambù, fiori di pruno e peonie.

画作两幅，中国，中华民国（1912-1949)



335

A PAITING ON PAPER,
China, 20th century

h cm 61,5 x l cm 40

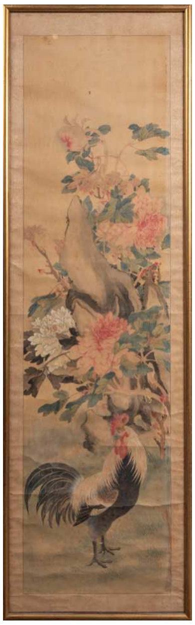
€ 200 / 300

Painted two rabbits under the plants.

DIPINTO SU CARTA,
Cina, XX secolo

Dipinto con due conigli sotto le piante. L’iscrizione indica l’anno 1975.

画下双兔图卷轴画， 中国，20世纪



336

A PAINTING ON PAPER,
China, 19th / 20th century

h cm 149 x l cm 46,2

€ 200 / 300

Depicting a rooster in a garden with rock and peony.

DIPINTO SU CARTA,
Cina, XIX / XX secolo

Raffigurante un gallo in un giardino con rocce e peonie.

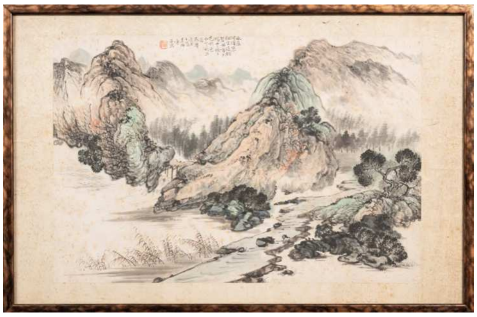
富贵大吉图，中国，十九/二十世纪

337

A PAINTING ON PAPER,
China, Qing dynasty (1644-1911)

h cm 41,6 x l cm 63, 1
€ 200 / 300

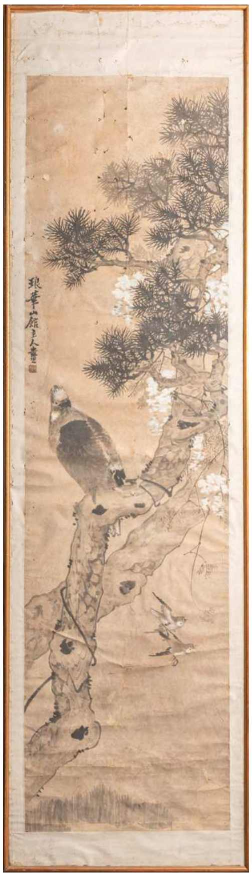
Depicting Chinese landscape.



DIPINTO SU CARTA,
Cina, dinastia Qing (1644-1911)

Rappresentante un paesaggio cinese.

画作，中国，十九/二十世纪



338

A PAINTING ON PAPER,
China, Qing dynasty (1644-1911)

h cm 195 x l cm 55

€ 300 / 500

Depicting eagle, with mark Lang Hua Shan Guan Zhu Ren Shu (琅华山馆主人书)

DIPINTO SU CARTA,
Cina, dinastia Qing (1644-1911)

Rappresentante un’aquila, con il marchio Lang Hua Shan Guan Zhu Ren Shu (琅华山馆主人书).

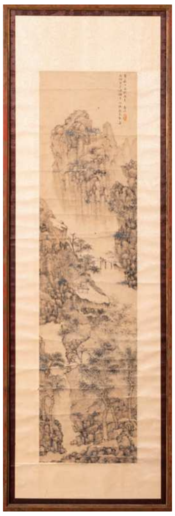
画作(琅华山馆主人书)，中国，清朝（1644-1911）

339

PAINTING ON PAPER,
China, Qing dynasty (1644-1911)

h cm 107,7 x l cm 36,4
€ 200 / 300

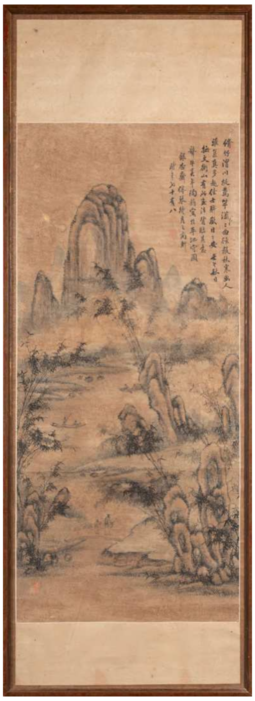
Depicting Chinese landscape.



DIPINTO SU CARTA,
Cina, dinastia Qing (1644-1911)

Rappresentante un paesaggio cinese.

画作，中国，清



340

A PAINTING ON PAPER,
China, Qing dynasty (1644-1911)

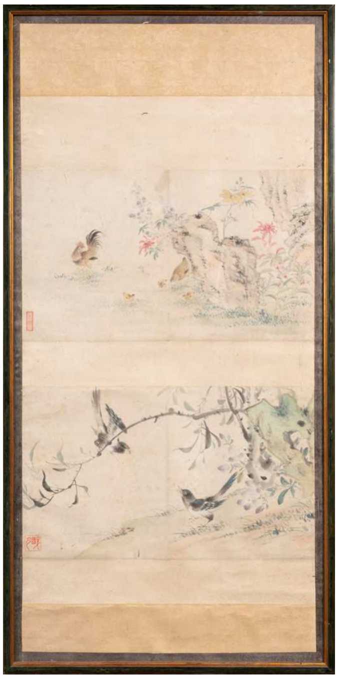
h cm 113,6 x l cm 41,5
€ 300 / 500

Depicting Chinese landscape, marked Ren Wu Qiu Ri. (壬午秋日)

DIPINTO SU CARTA,
Cina, dinastia Qing (1644-1911)

Rappresentante un paesaggio cinese, con il marchio Ren Wu Qiu Ri (壬午秋日).

山水画，中国，清



341

TWO PAINGTINGS ON PAPER,
China, 20th century

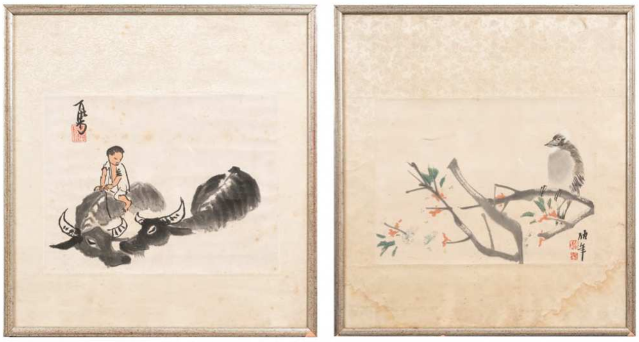
h cm 89,3 x l cm 44,3
€ 200 / 300

Depicting rooster in landscape and magpies in landscape.

DUE DIPINTI SU CARTA,
Cina, XX secolo

Raffiguranti un gallo in un paesaggio e gazze in un paesaggio.

画作，中国，二十世纪



342

TWO PAINTINGS ON PAPER,
China, 20th century

h max cm 49,5 x l max cm 44
€ 300 / 500

One depicting a bird on a branch, and the other a child on two buffaloes; both bear inscriptions and marks.

DUE DIPINTI SU CARTA,
Cina, XX secolo

Uno raffigurante un uccellino su un ramo e l’altro un bambino su due bufali, entrambi recano iscrizioni e marchi.

画作两幅，中国，二十世纪

343

PAINTING ON PAPER,
China, Republic Period (1912-1949)

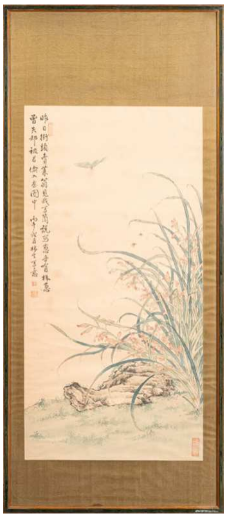
h cm 114,2 x l cm 49,2
€ 200 / 300

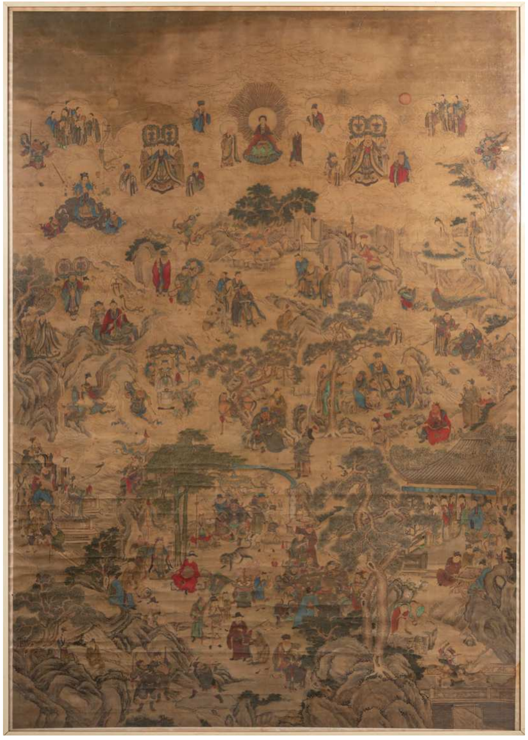
Depicting orchids and a dragonfly,
marked Bing Wu Nian. (丙午年)

DIPINTO SU CARTA,
Cina, Repubblica di Cina (1912-1949)

Rappresentante orchidee e una libellula,
con il marchio Bing Wu Nian (丙午年).

兰花图，中国，晚晴-民国





344

A LARGE PAINTING ON PAPER,
China, Qing dynasty (1644-1911)

h cm 195,3 x l cm 139

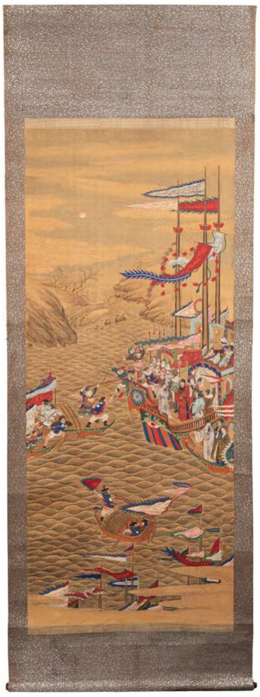
€ 1.000 / 1.500

Depicting figures from Chinese traditional stories.

GRANDE DIPINTO SU CARTA,
Cina, dinastia Qing (1644-1911)

Rappresentante figure tratte da storie tradizionali cinesi.

中国传统人物图，中国，清朝（1644-1911）



345

A PAINTING ON PAPER,
China, Qing dynasty (1644-1911)

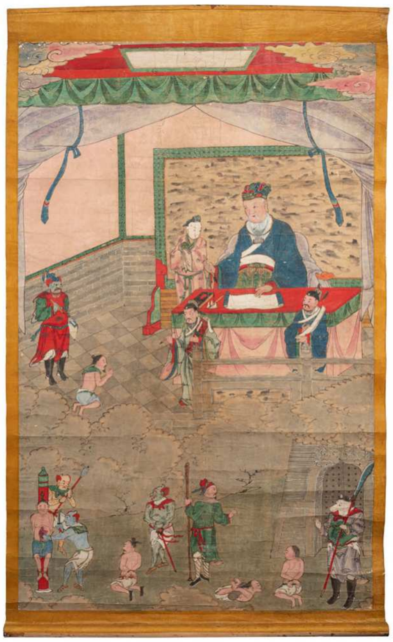
h cm 178 x l cm 65
€ 500 / 700

Depicting a scene of a naval battle with warriors.

DIPINTO SU CARTA,
Cina, dinastia Qing (1644-1911)

Raffigura una scena di una battaglia navale con guerrieri.

操演战船阵式图，中国，清朝（1644-1911）



346

A PAINTING ON PAPER,
China, Qing dynasty (1644-1911)

h cm 160 x l cm 97

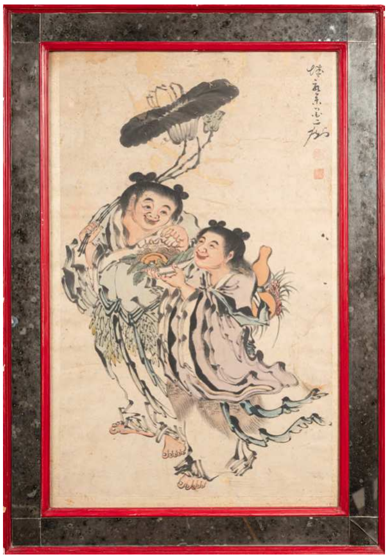
€ 200 / 300

Depicting the scene of the Indian Buddhist view of judgment after death.

DIPINTO SU CARTA,
Cina, dinastia Qing (1644-1911)

Rappresentante la scena della visione buddhista indiana del giudizio dopo la morte.

《地狱变相图》卷轴画



347

PAINTING ON PAPER,
China, 20th century

h cm 80 x l cm 55,5

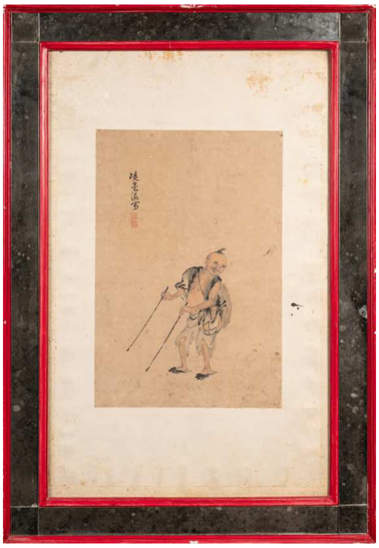
€ 300 / 500

Depicting two figures with lotus and coins in hands, on the back of the painting depicting two Chinese Scholars.

DIPINTO SU CARTA,
Cina, XX secolo

Rappresentante due figure con loto e monete nelle mani, sul retro del dipinto sono raffigurati due studiosi cinesi.

画作，中国，二十世纪



348

PAINTING ON PAPER,
China, 20th century

h cm 80 x l cm 55,5

€ 300 / 500

Depicting a figure, on the back depicting two figures with two mythological figures in the clouds.

DIPINTO SU CARTA,
Cina, XX secolo

Rappresentante una figura, sul retro sono presenti due figure accompagnate da due figure mitologiche tra le nuvole.

画作两幅正反面，中国，二十世纪

349

PAINTING ON SILK, China, Qing dynasty (1644-1911)

h cm 169 x l cm 65

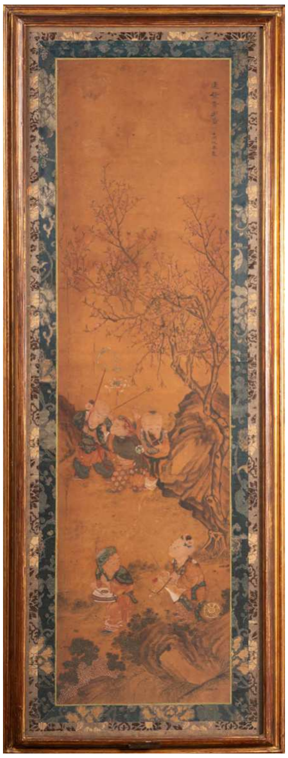
€ 1.000 / 1.500

Depicting five children holding auspicious objects in the landscape, titled Lian Deng Gui Zi Tu, (连登贵子图) marked Shi Zhou Qiu Ying Zhi (十州仇英製).

DIPINTO SU SETA, Cina, dinastia Qing (1644-1911)

Rappresentante cinque bambini in un paesaggio che tengono oggetti ben augurali, intitolato Lian Deng Gui Zi Tu (连登贵子图), con il marchio Shi Zhou Qiu Ying Zhi (十州仇英製).

连登贵子图，（十州仇英製），中国，清（1644-1911）



350

A CHINESE SCROLL PAINTING ON PAPER WITH CATS, China, 19th / 20th century

h cm 234 x l cm 80,6

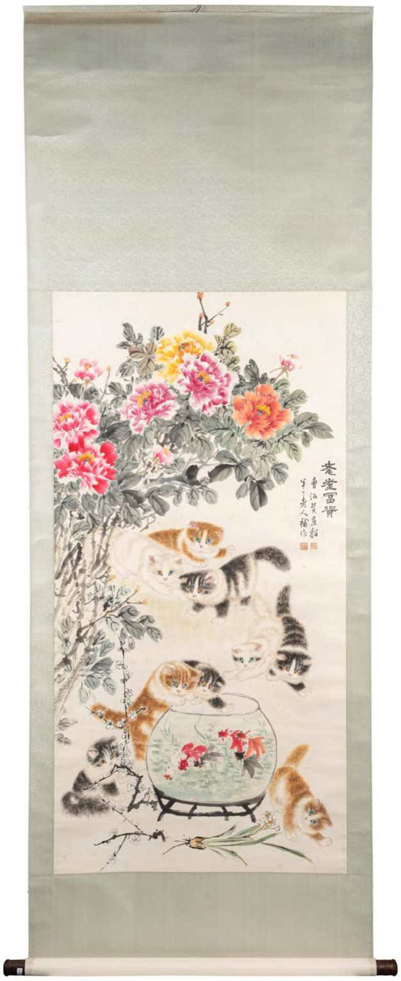
€ 800 / 1.200

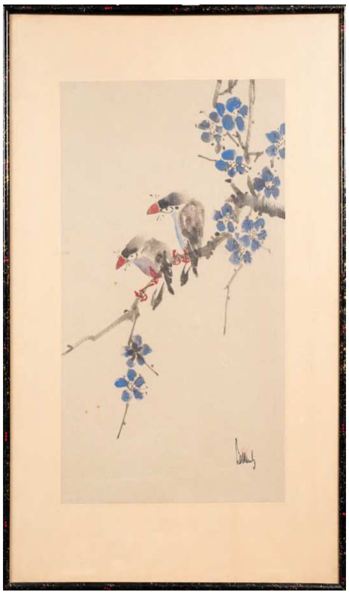
Depicting cats playing under peony plants, observing a fish tank.

DIPINTO SU CARTA, Cina, XIX / XX secolo

Rappresenta dei gatti che giocano sotto piante di peonia, osservando un acquario.

耄耋富贵图卷轴画，中国，十九世纪/二十世纪





351

A PAINTING ON PAPER,
China, 20th century

h cm 67, l cm 48,4

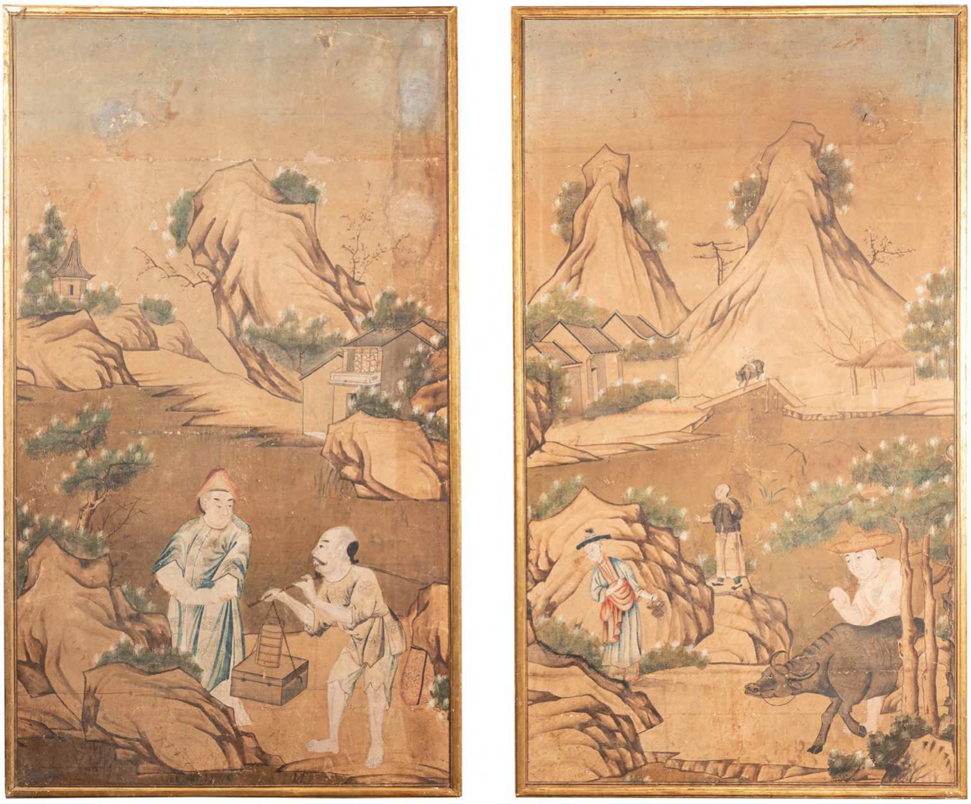
€ 250 / 350

Depicting two birds on A branch.

DIPINTO SU CARTA,
Cina, XX secolo

Raffigurante due uccelli su un ramo.

画作，中国，二十世纪



352

TWO PAINTINGS ON PAPER,
China, Qing dynasty (1644-1911)

h cm 167,5 x l cm 96,6

€ 200 / 300

Depicting chinese figures in landsacpes.

DUE DIPINTI SU CARTA,
Cina, dinastia Qing (1644-1911)

Raffigurante personaggi in un paesaggio.

画作，中国，清

353

A PAPER FAN,
China, Qing dynasty,
Daoguang period (1820-1850)

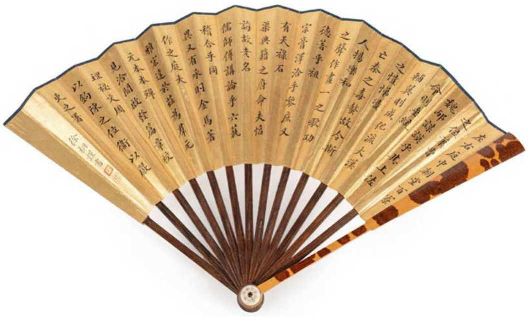
l cm 30,8
€ 200 / 300

Bamboo structure, with inscriptions on one side, including the signature of the artist Xu Tong (1819-1900) (徐桐), with bone fittings.

VENTAGLIO IN CARTA,
Cina, dinastia Qing,
periodo Daoguang (1820-1850

Struttura in bambù, su una faccia si trovano iscrizioni tra cui la firma dell’artista Xu Tong (1819-1900) (徐桐), finiture in osso.

徐桐书法湘竹折扇，中国，清朝，道光时期



354

A SILK FAN,
China, 19th / 20th century

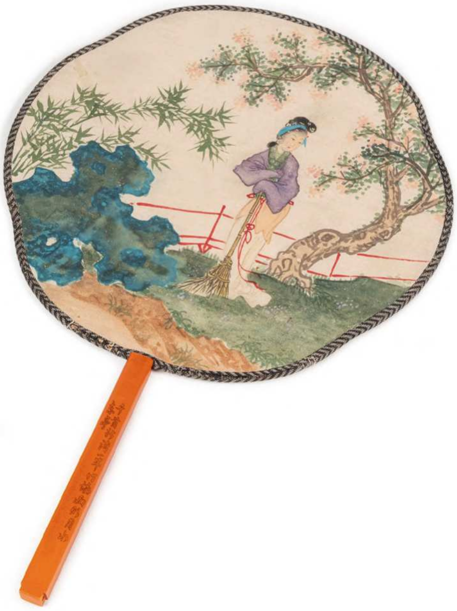
l cm 37,2
€ 300 / 500

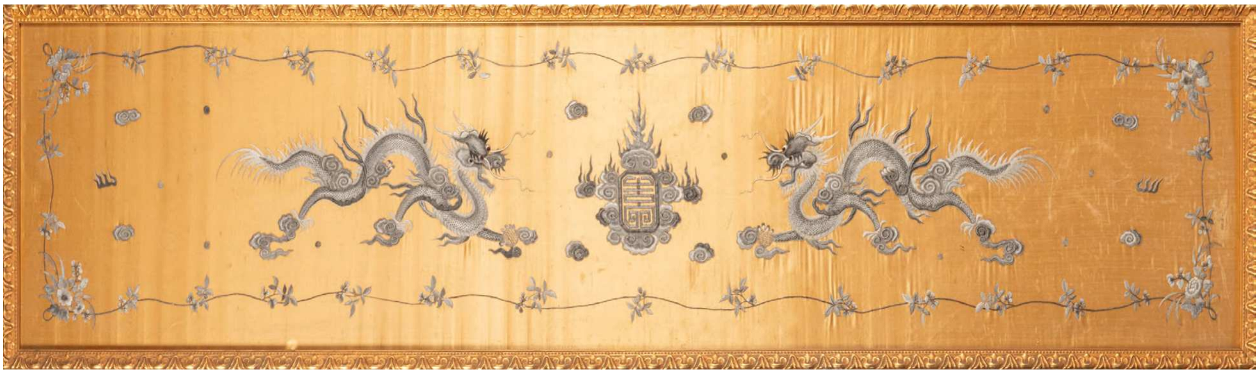
Painted on both sides, one side features a woman in a landscape, while the other depicts storks in a landscape, with a wooden handle.

UN VENTAGLIO IN SETA,
Cina, XIX / XX secolo

Dipinto su entrambe le facce, una presenta una donna in un paesaggio, l’altra cicogne in un paesaggio, il manico in legno.

丝制扇子，中国，十九/二十世纪





355

AN EMBROIDERY SILK IN FRAME,
China, Qing dynasty (1644-1911)

h cm 42,9 x l cm 180,5

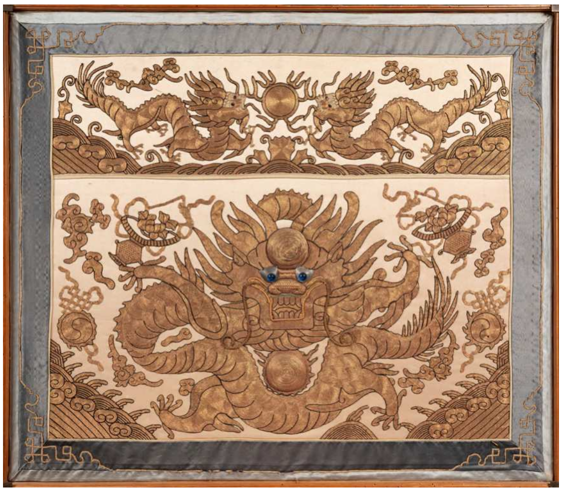
€ 250 / 350

Depicting two grey dragons with a longevity symbol in between on a yellow background.

RICAMO IN SETA,
Cina, dinastia Qing (1644-1911)

Rappresentante due draghi grigi con un simbolo di longevità al centro, su uno sfondo giallo.

丝绸刺绣，中国，清朝（1644-1911 年）



356

AN EMBROIDERY ON SILK,
China, late 19th / early 20th century

h cm 90,5 x l cm 104

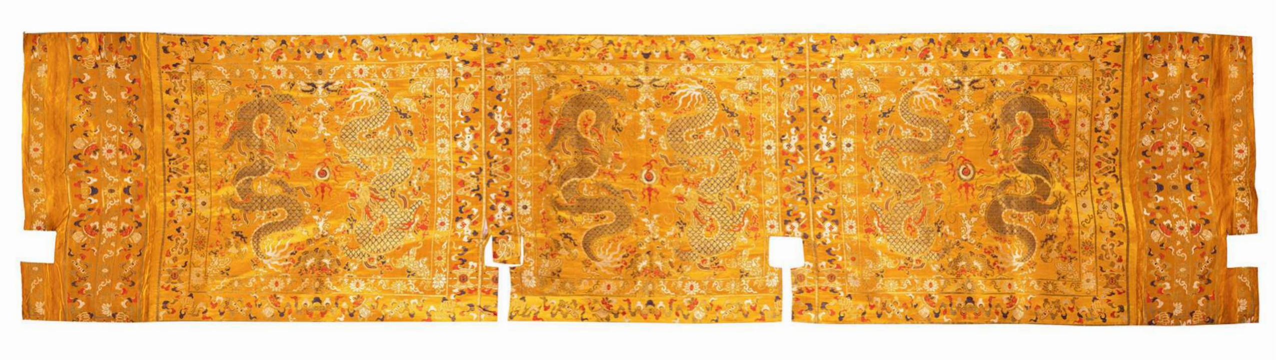
€ 400 / 600

Embroidered with golden thread, a majestic five-clawed dragon appears, with two dragons playfully chasing a pearl above.

RICAMO SU SETA,
Cina, fine XIX / inizio XX secolo

Ricamato con filo d'oro, appare un maestoso drago a cinque artigli, con due draghi che inseguono giocosamente una perla sopra di esso.

丝绸刺绣，中国，十九世纪末-二十世纪初



357

A SILK BROCADE,
China, Qing dynasty (1644-1911)

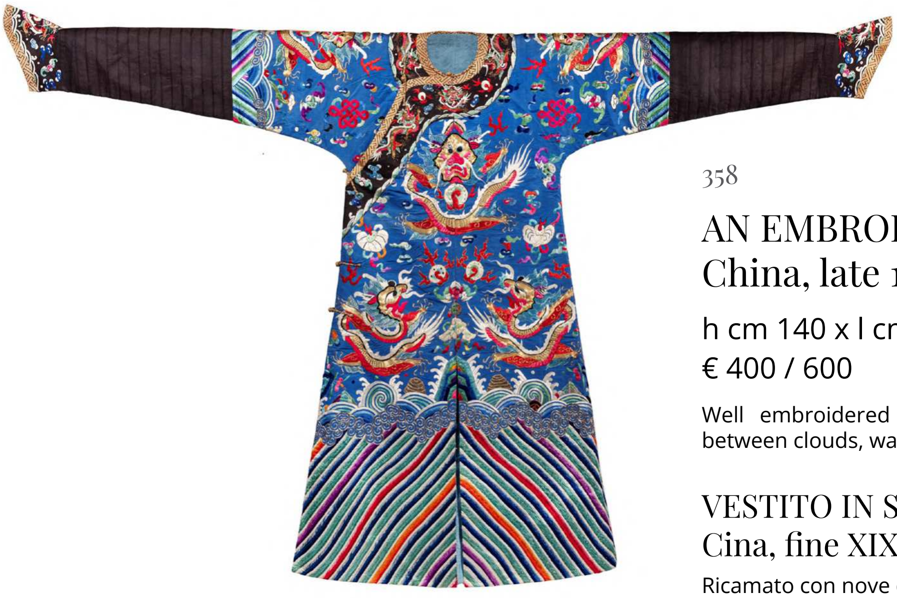
h cm 372 x l cm 87
€ 3.000 / 5.000

Depicting six five-clawed dragons on a yellow ground.

UN TESSUTO BROCCATO IN SETA,
Cina, dinastia Qing (1644-1911)

Rappresentante sei draghi a cinque artigli su fondo giallo.

龙纹织锦，中国，清朝（1644-1911）



358

AN EMBROIDERED SILK ROBE, China, late 19th / early 20th century

h cm 140 x l cm 221

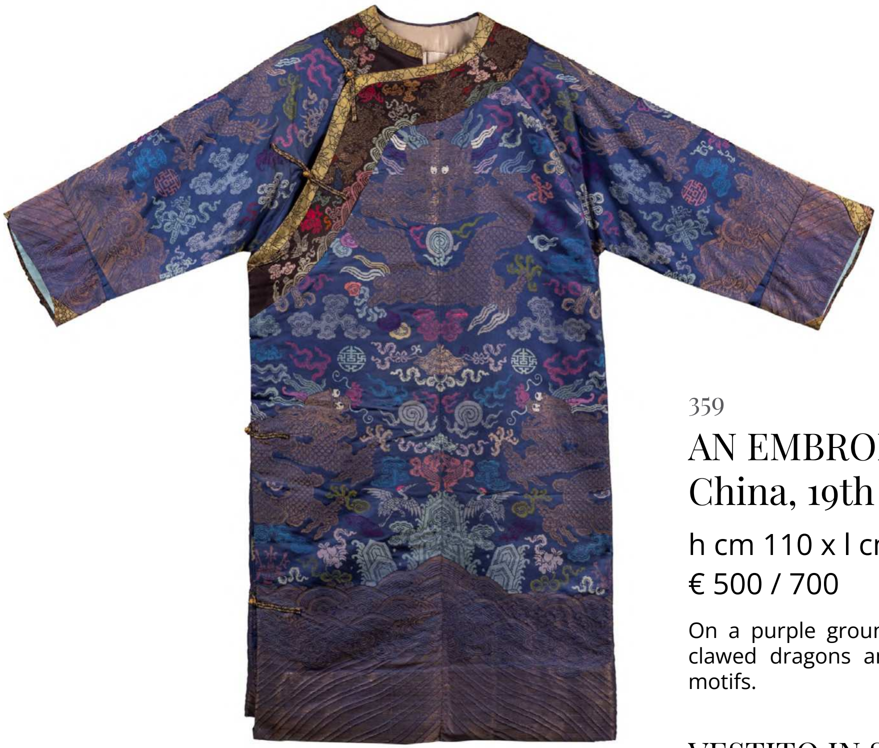
€ 400 / 600

Well embroidered with nine dragons with five claws between clouds, waves and bajixiang patterns.

VESTITO IN SETA RICAMATO, Cina, fine XIX / inizio XX secolo

Ricamato con nove dragoni tra nuvole e bajixiang.

龙袍，中国，十九世纪末/二十世纪初



359

AN EMBROIDERED SILK ROBE, China, 19th / 20th century

h cm 110 x l cm 134

€ 500 / 700

On a purple ground, it is embroidered with nine five-clawed dragons among clouds, with other auspicious motifs.

VESTITO IN SETA RICAMATO, Cina, XIX / XX secolo

Su uno sfondo viola, è ricamato con nove draghi a cinque artigli tra le nuvole, accompagnati da altri motivi auspiciosi.

龙纹织绣长袍，中国十九/二十世纪

360

TWO EMBROIDERED SILK COLLAR, China, Qing dynasty, 19th century

l max cm 77

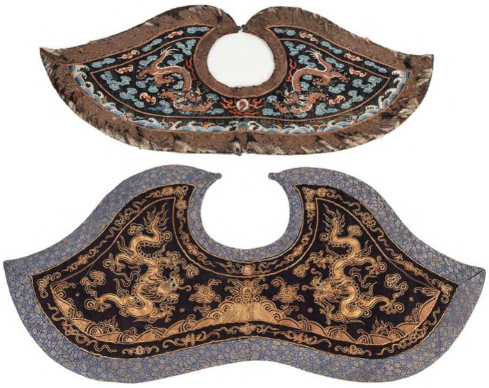
€ 200 / 300

Depicting dragons in gilt thread among clouds.

DUE COLLARI IN SETA RICAMATI, Cina, dinastia Qing, XIX secolo

Raffiguranti draghi a filo d'oro tra nuvole.

刺绣两件，中国，清 十九世纪



361

A SILK HAT, China, Qing dynasty, 19th century

h cm 25 x l cm 38,5

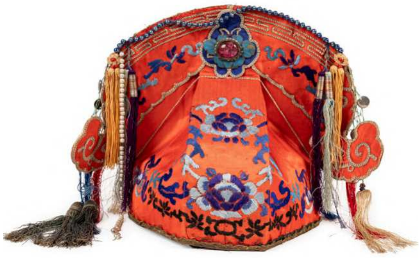
€ 200 / 300

Embroidered on a red background with floral motifs, it features a hardstone at the center.

CAPPELLO IN SETA, Cina, dinastia Qing, XIX secolo

Ricamato su fondo rosso con motivi floreali, al centro reca una pietra dura.

丝绸帽子，中国，清朝，十九世纪



362

TWO EMBROIDERED SILK, China, late 19th / early 20th century

h cm 171 x l cm 72

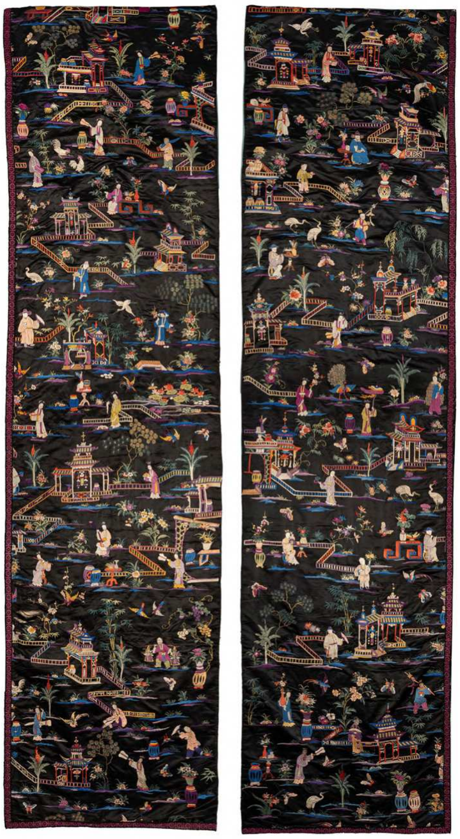
€ 300 / 500

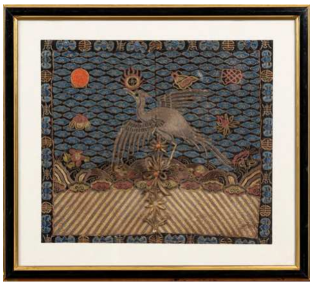
Embroidery silk with figures in landscape on a black backdround.

DUE TESSUTI IN SETA RICAMATA, Cina, fine XIX / inizio XX secolo

Ricamo in seta con figure in paesaggio su sfondo nero.

刺绣两件，中国，十九世纪末/二十世纪初





363

AN EMBROIDERY SILK RANK BADGE IN FRAME, China, Qing dynasty (1644-1911)

With frame h cm 36 x l cm 40

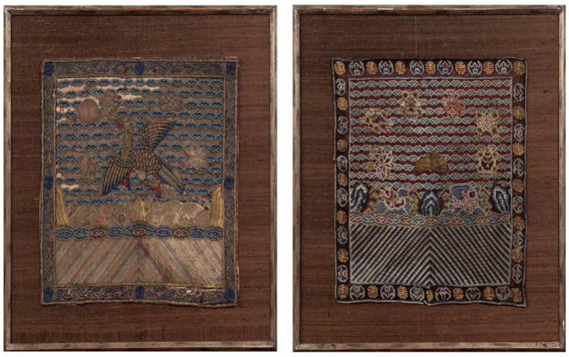
€ 500 / 700

Square in shape, it is well decorated with a crane on a rock under the sun, between waves, clouds in blue and gold wire and bajixiang motifs.

RANK BADGE IN SETA RICAMATA, Cina, dinastia Qing (1644-1911)

Di forma quadrata, è decorato con una gru su una roccia sotto il sole, tra onde e nuvole in fili blu e oro, e motivi dei bajixiang.

官服补子，中国，清朝（1644-1911）



364

TWO EMBROIDERY SUMMER SILK RANK BADGES IN FRAMES, China, Qing dynasty (1644-1911)

h cm 41,4 x l cm 42,4

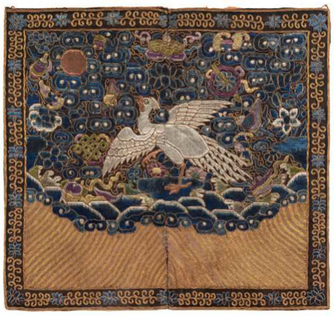
€ 600 / 800

Square in shape, it is well decorated with a coloured crane on a rock under the sun, between waves and clouds in blue and gold wire; the other one decorated with bajixiang motifs.

DUE RANK BADGE ESTIVE IN SETA, Cina, dinastia Qing (1644-1911)

Di forma quadrata, è decorato con una gru colorata su una roccia sotto il sole, tra onde e nuvole in fili blu e oro; l’altro è decorato con motivi dei bajixiang.

官服补子，中国，清朝（1644-1911）



365

AN EMBROIDERY SILK RANK BADGE IN FRAME, China, Qing dynasty (1644-1911)

With frame h cm 45 x l cm 56,9

€ 500 / 700

Square in shape, it is well decorated with a white crane on a rock under the sun, between waves, clouds in blue and gold wire and bajixiang motifs.

RANK BADGE IN SETA, Cina, dinastia Qing (1644-1911)

Di forma quadrata, è ben decorato con una gru bianca su una roccia sotto il sole, tra onde e nuvole in fili blu e oro, e motivi dei bajixiang.

官服补子，中国，清朝（1644-1911）

366

THREE FABRIC PAINTINGS, China, Qing dynasty, late 19th century

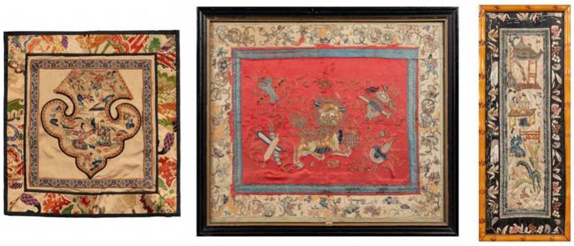
h max cm 42,3 x l max cm 50,9
€ 250 / 350

Depicting scenes of life, pho dog, two with frames.

TRE TESSUTI DUE INCORNICIATI UNO LIBERO, Cina, dinastia Qing, fine XIX secolo

Rappresentante scene di vita e cane di Fo, due con cornici.

绣品三幅，中国，清朝，十九世纪末



367

AN EMBROIDERY SILK, China, 19th / 20th century

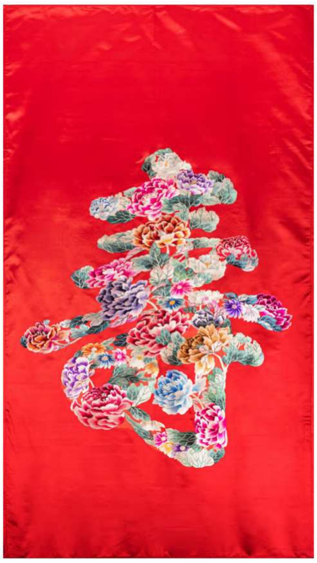
h cm 164 x l cm 84
€ 200 / 300

Depicting the Chinese character Shou ‘longevity’ on a red background.

TESSUTO IN SETA RICAMATA, Cina, XIX / XX secolo

Rappresentante il carattere cinese “Shou” (longevità) su sfondo rosso.

‘寿’字丝绸刺绣，中国，十九世纪/二十世纪



368

AN EMBROIDERED SILK, China, late 19th / early 20th century

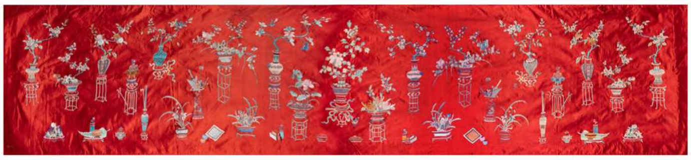
h cm 343 x l cm 74
€ 500 / 700

Antiquity patterns on a red back background

ARAZZO IN SETA RICAMATA, Cina, fine XIX / inizio XX secolo

Con motivi antichi su uno sfondo rosso.

丝绸刺绣，中国，19世纪末/20世纪初



369

AN EMBROIDERED SILK, China, late 19th / early 20th centry

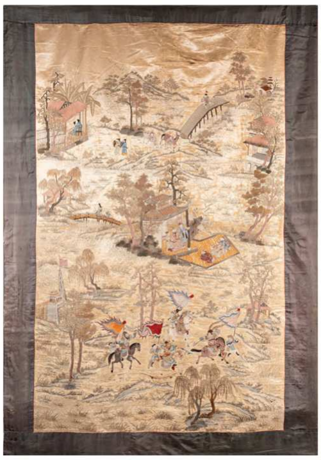
h cm 198 x l cm 136
€ 400 / 600

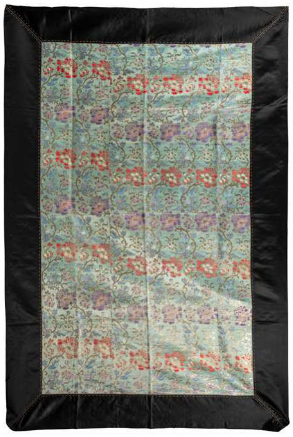
Depicting figures in temples and landscapes.

UN RICAMO SU SETA, Cina, fine XIX / inizio XX secolo

Rappresentante figure in templi e paesaggi.

丝绸刺绣，中国，十九世纪末/二十世纪初





370

A SILK BROCADE FABRIC, China, 19th / 20th century

h cm 212 x l cm 143

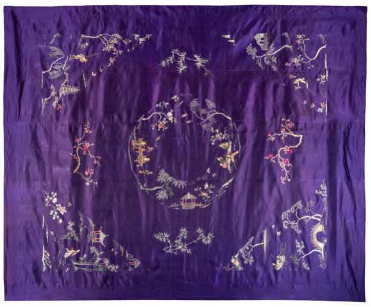
€ 300 / 500

The turquoise brocade is finely decorated with gold thread flowers.

UN TESSUTO BROCCATO IN SETA, Cina, XIX / XX secolo

Il broccato turchese è finemente ricamato con fiori in filo d'oro.

织锦, 中国，19至20世纪



371

AN EMBROIDERED SILK, China, 19th / 20th century

h cm 222 x l cm 182

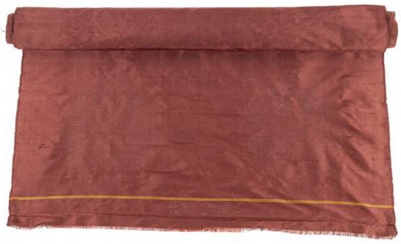
€ 300 / 500

Depicting figures in landsacpe on purple background.

UN TESSUTO IN SETA, Cina, XIX / XX secolo

Ricamato con fiori in filo d'oro.

丝绸刺绣，中国，十九世纪/二十世纪



372

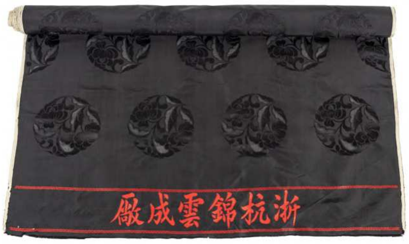
A BROWN SILK BROCADE, China, late 19th / early 20th century

h cm 832 x l cm 76

€ 600 / 800

TESSUTO DI BROCCATO IN SETA MARRONE, Cina, fine XIX / inizio XX secolo

织锦，中国，十九世纪末/二十世纪初



373

A SILK BROCADE, China, late 19th / early 20th century

h cm 438 x l cm 73

€ 300 / 500

Black brocade with Zhe Hang Jin Yun Cheng Chang mark.

UN TESSUTO IN SETA DI BROCCATO, Cina, fine XIX / inizio XX secolo

Broccato nero con il marchio "Zhe Hang Jin Yun Cheng Chang".

织锦，中国，十九世纪末/二十世纪初

374

TWO EMBROIDERY ON SILK, China, Qing dynasty, 19th century

l max cm 67,8

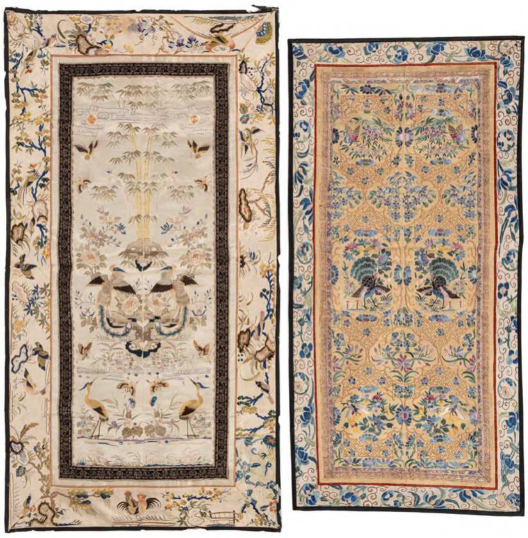
€ 300 / 500

Depicting flowers and birds.

DUE RICAMI SU SETA, Cina, dinastia Qing, XIX secolo

Raffigurano fiori e uccelli.

刺绣两件，中国，十九世纪



375

TWO EMBROIDERY ON SILK, China, Qing dynasty, 19th century

l max cm 66,2

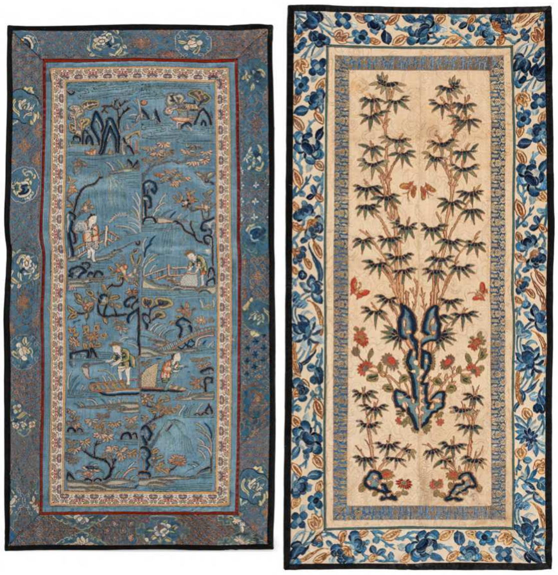
€ 200 / 300

Decorated with bamboo, rocks, and figures in landscapes.

DUE RICAMI SU SETA, Cina, dinastia Qing, XIX secolo

Decorati con bambù e rocce e personaggi in paesaggi.

刺绣两件，中国，十九世纪



376

AN EMBROIDERY ON SILK, China, Qing dynasty (1644-1911)

l cm 63,8

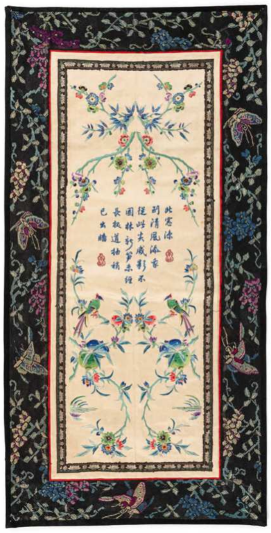
€ 150 / 250

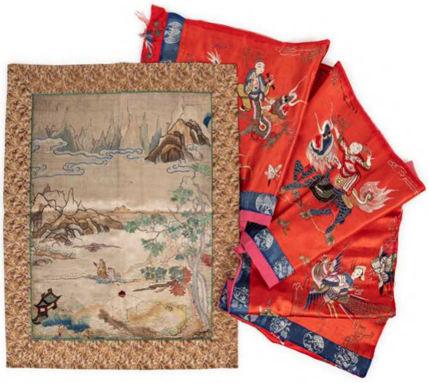
Depicting floral motifs and characters.

RICAMO SU SETA, Cina, dinastia Qing (1644-1911)

Raffigurante motivi floreali e caratteri.

诗文刺绣，中国，清朝（1644-1911）





377

TWO EMBROIDERY ON SILK, China, Qing dynasty, 19th century

l max 153,5

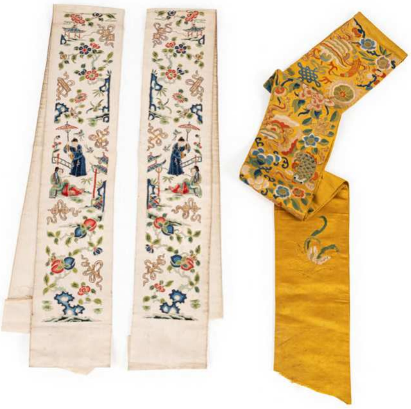
€ 150 / 250

Depicting a landscape and figures atop animals.

DUE RICAMI SU SETA,
Cina, dinastia Qing, XIX secolo

Raffiguranti un paesaggio e personaggi sopra ad animali.

刺绣两件，中国，清 十九世纪



378

THREE SILK EMBROIDERY, China, Qing dynasty, 19th century

l max cm 167

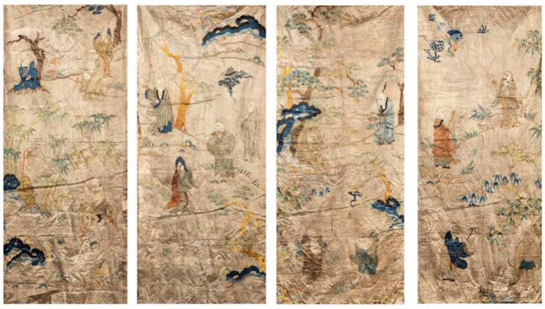
€ 100 / 150

Depicting women.

TRE RICAMI IN SETA,
Cina, dinastia Qing, XIX secolo

Raffiguranti donne.

刺绣三件，中国，十九世纪



379

FOUR EMBROIDERED SILK, China, late 19th / early 20th century

h max cm 200 x l cm 77

€ 500 / 700

Depicting arhats on a yellow ground with dragons.

QUATTRO TESSUTI IN SETA RICAMATA,
Cina, fine XIX / inizio XX secolo

Rappresentante arhat su fondo giallo con dragoni.

罗汉题材刺绣四副，中国，十九世纪末/二十世纪初

380

A WOODEN CONSOLLE,
China, 20th century

h 97 cm x l cm 122,4 x p cm 41

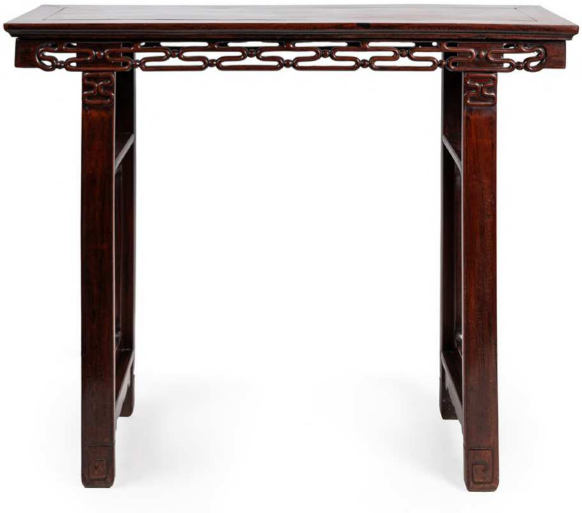
€ 550 / 750

Finely decorated with openwork on the rim.

CONSOLLE IN LEGNO,
Cina, XX secolo

Ben decorata a traforo sul bordo.

硬木条案，中国，20世纪



381

A PAIR OF LACQUER CABINETS,
China, late 19th / early 20th century

h cm 145,5 x l cm 88 x w cm 41,5

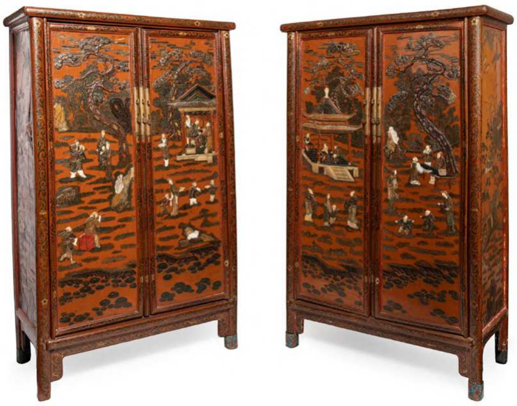
€ 1.000 / 1.200

Figures adorned with hardstones and shell inlays, depicting scholars in landscapes. The interior of the cabinet is divided into three sections.

COPPIA DI MOBILI LACCATI,
Cina, fine XIX / inizio XX secolo

Le figure decorate con pietre dure e intarsi di conchiglia, rappresentano studiosi in paesaggi. L’interno del mobile è diviso in tre sezioni.

大漆嵌百宝立柜一对，中国，十九世纪末
/ 二十世纪初



382

AN INSCRIBED AND POLYCHROME LACQUERED WOOD FOLDING SCREEN,
China, 20th century

h cm 205 x l cm 190

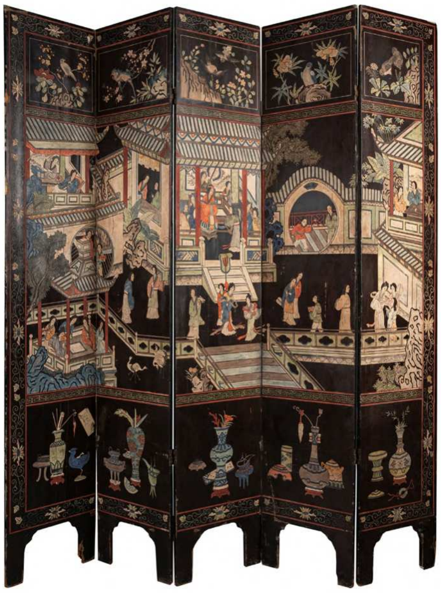
€ 1.200 / 1.500

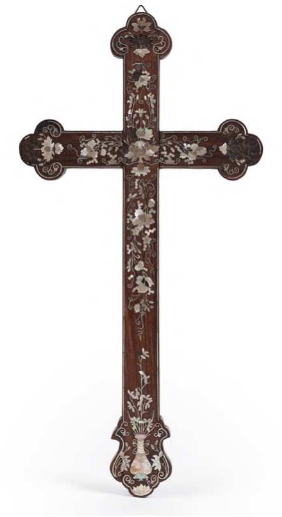
Has five panels, the front of the screen depicting ladies in the courtyard in the centre, Chinese landscape on the upper part, and bogu parttern on the lower part. Depicting landscapes, floral patterns, and bogu motifs in reserved panels on the back of the folding screen.

PARAVENTO IN LEGNO LACCATO,
Cina, XX secolo

Il paravento è composto da cinque pannelli. La parte anteriore del paravento rappresenta donne nel cortile al centro, con un paesaggio cinese nella parte superiore e un motivo bogu nella parte inferiore. Sul retro del paravento, sono raffigurati paesaggi, motivi floreali e motivi bogu in pannelli riservati.

款彩屏风，中国，二十世纪





383

☼CHINESE MOTHER-OF-PEARL INLAID WOOD CROSS CRUX,
China, late 19th / early 20th century

h cm 51 x l cm 25,7

€ 150 / 250

The two ends of the cross are in the shape of a ruyi. The front is inlaid with carved mother-of-pearl, depicting fruit vines, lotus, flowers and leaves. The sides and back are plain.

Catalogue notes:
Macau became a major training and departure point for Catholic missionaries to different countries in Asia, and crosses such as this example would have served in the teaching of the Bible. The cross crucifix most probably came from Macao. After the arrival of the Portuguese in the sixteenth century, Macau became a diocese of the Catholic Church. The Diocese of Macau was given a wide jurisdiction over various ecclesiastical territories in the Far East, such as China, Japan, Vietnam, and Malaysia.

A related, Chinese, mother-of-pearl inlaid crucifix dating to the 17th-18th century was sold at Christie’s Auction “European Courts Encounter Japan” on May 11, 2015, lot 14. A similar cross is published in the Sotheby’s catalogue: “Fine Chinese Decorative Works of Art, April 18 and 19 1989, New York, lot 465A.

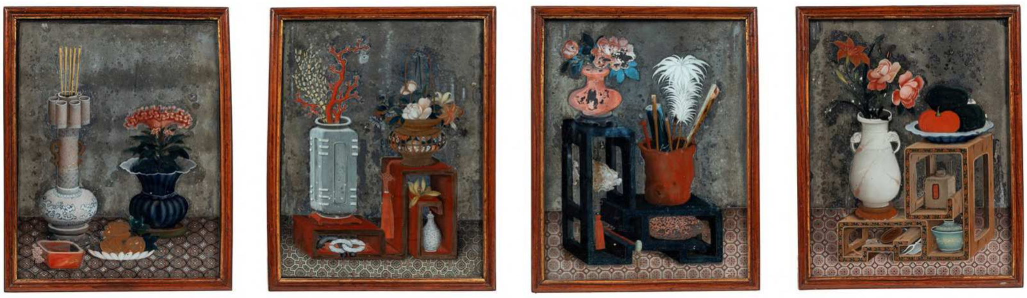
☼CROCE IN LEGNO E MADREPERLA,
Cina, fine XIX secolo / inizio XX secolo

Le due estremità della croce hanno la forma di un ruyi. La parte anteriore è intarsiata con madreperla scolpita, raffigurante viti di frutta, loto, fiori e foglie. I lati e il retro sono semplici.

Note del catalogo:
Macau divenne un importante punto di formazione e partenza per i missionari cattolici diretti in diversi paesi asiatici, e croci come questo esempio sarebbero state utilizzate nell’insegnamento della Bibbia. Il crocifisso proviene probabilmente da Macao. Dopo l’arrivo dei portoghesi nel XVI secolo, Macao divenne una diocesi della Chiesa Cattolica. La diocesi di Macao aveva una vasta giurisdizione su vari territori ecclesiastici nell’Estremo Oriente, come la Cina, il Giappone, il Vietnam e la Malesia.

Un crocifisso cinese intarsiato con madreperla, risalente al XVII-XVIII secolo, è stato venduto all’asta da Christie’s durante l’evento “”European Courts Encounter Japan”” il 11 maggio 2015, lotto 14. Una croce simile è pubblicata nel catalogo Sotheby’s: Fine Chinese Decorative Works of Art, 18 e 19 aprile 1989, New York lot. 465A.”

螺钿嵌木使徒十字架，中国，19世纪末/20世纪初



384

FLOUR CHINESE EXPORT REVERS GLASS PAINTING,China, Qing dynasty (1644-1911)

h cm 28,8 x l cm 23

€ 400 / 600

A set of fuor glass painting depicting ‘Bogu’ patterns.

QUATTRO DIPINTI SU VETRO, Cina, dinastia Qing (1644-1911)

Un set di quattro dipinti su vetro raffiguranti motivi ‘Bogu’.

外销玻璃画四幅，中国，清朝（1644-1911）

385

A LACQUERED WOODEN BOX, China, 20th century

h cm 48

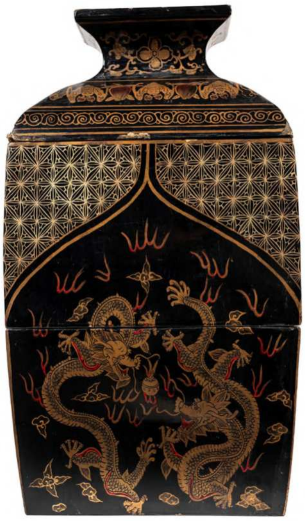
€ 150 / 250

Decorated with dragons, disassemblable into three pieces.

SCATOLA IN LEGNO LACCATO, Cina, XX secolo

Decorata con draghi, scomponibile in 3 pezzi.

漆木盒子，中国，20世纪



386

THRITY-SIX WOODSTANDS, China, 20th century

h max cm 24,4 x l max cm 34,3 x w max cm 8,2

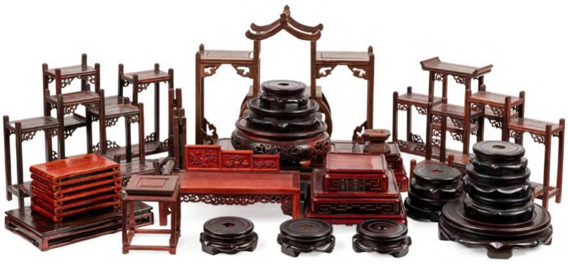
€ 100 / 150

With different shapes.

TRENTASEI BASI IN LEGNO, Cina, XX secolo

Con differenti forme.

木座托， 中国，二十世纪



387

TWO PHOTOGRAPHY ALBUMS, Asia, 20th century

h max 27,3 x l max 35,5

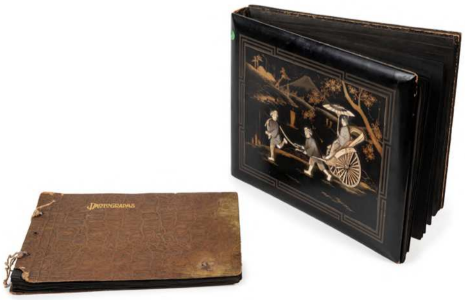
€ 1.200 / 1.500

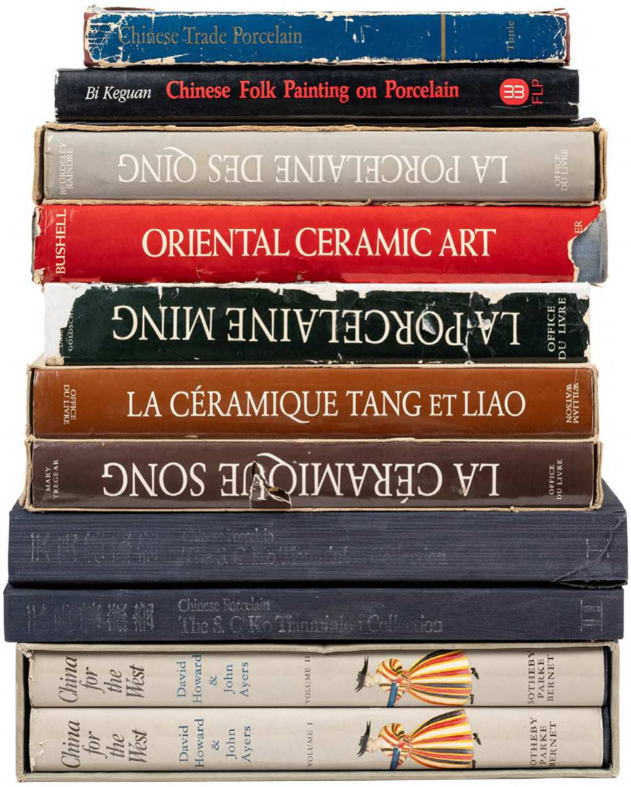
Displaying circa 400 pieces of Chinese and Japanese landscape photos.

DUE ALBUM FOTOGRAFICI, Asia, XX secolo

Esposizione di circa 400 fotografie di paesaggi cinesi e giapponesi.

中国及日本相册两本，亚洲，20世纪





388

ELEVEN BOOKS

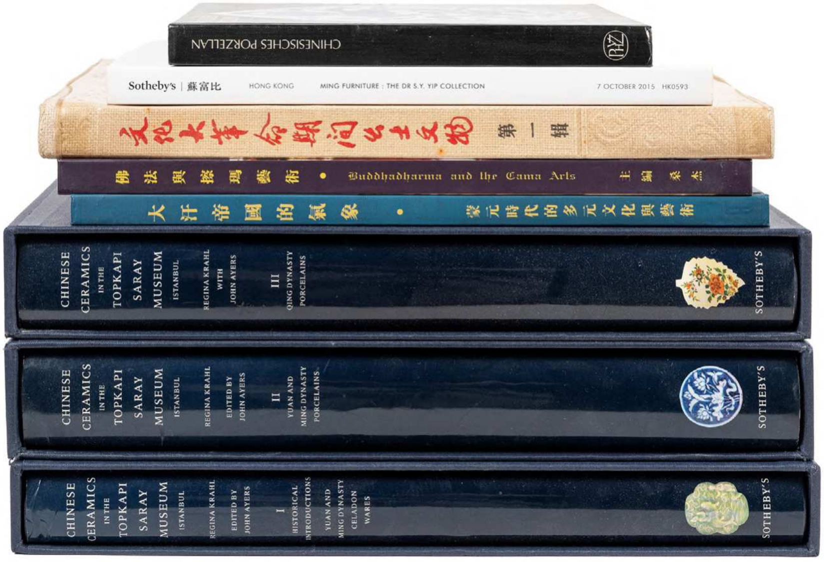
€ 200 / 300

Several authors and publications.

UNDICI LIBRI

Diversi autori e pubblicazioni

十一本艺术品图录



389

EIGHT BOOKS,

€ 200 / 300

Several authors and publications.

OTTO LIBRI

Diversi autori e pubblicazioni

八本艺术品图录

390

A COPPER NECKLACE, Himalaya, 20th century

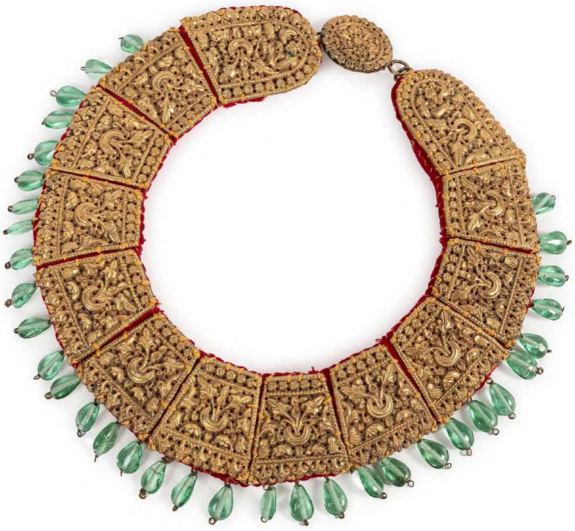
d cm 23
€ 150 / 200

Composed of thirteen panels with floral scenes.

COLLANA IN RAME SBALZATO, Himalaya, XX secolo

Composta da tredici pannelli con scene floreali.

浮雕铜项链，喜马拉雅，20世纪



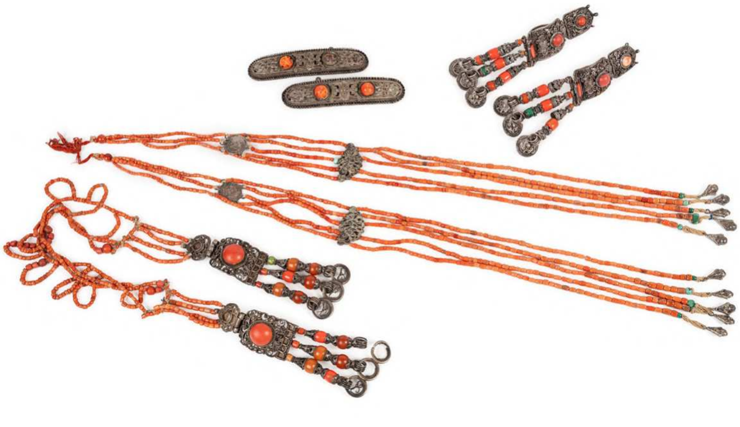
391

METAL AND HARDSTONES COSTUME JEWELLERY, Himalaya, 20th century

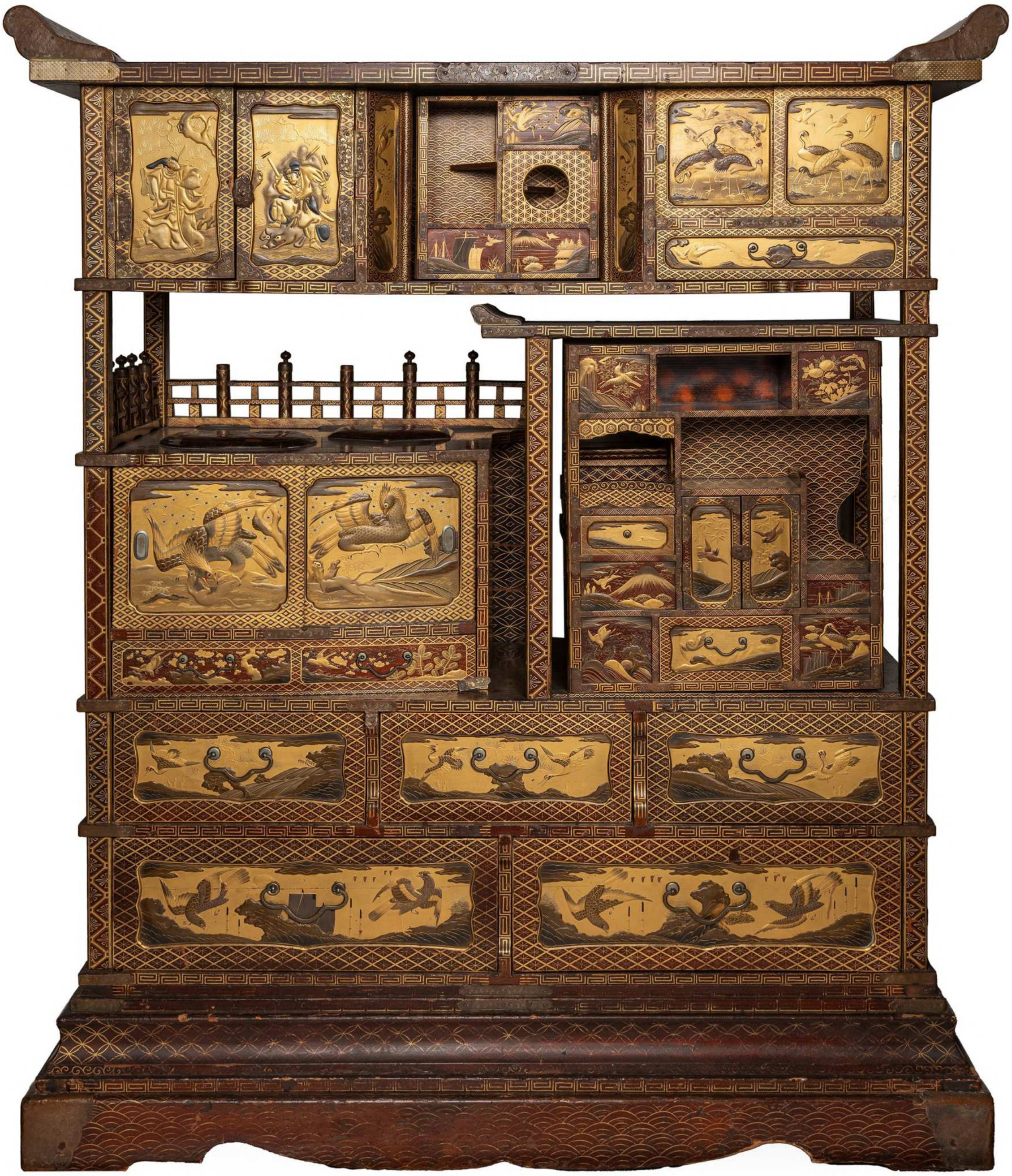
€ 100 / 150

BIGIOTTERIA IN METALLO E PIETRE DURE, Himalaya, XX secolo

女性头饰，喜马拉雅，20世纪



Japanese Art



392

A LACQUERED WOOD FURNITURE
Japan, Meiji period (1868-1912)

h cm 153 x l cm 128 x w cm 48,5

€ 2.000 / 3.000

With various drawers and compartments, it is finely lacquered and decorated with birds, characters, landscapes and brocade patterns.

MOBILE IN LEGNO LACCATO,
Giappone, periodo Meiji (1868-1912)

Con diversi cassetti e scomparti, è ben laccato e decorato con personalli, uccelli, paesaggi e decorazioni a nido d’ape.

393

A LACQUER GILT BOX, Japan, Meiji period (1868-1912)

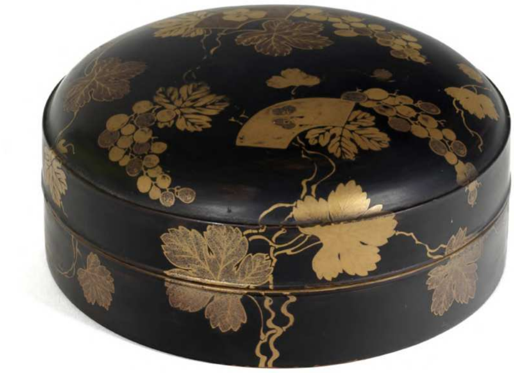
d cm 14,5

€ 200 / 300

Circular in section, it is nicely decorated with grapevines, grapes, and leaves, featuring two family mon.

SCATOLA IN LACCA DORATA, Giappone, periodo Meiji (1868-1912)

Di sezione circolare, è ben decorata con tralci di vite con uva e foglie, presenta due mon della famiglia di appartenenza.



394

A LACQUERED WOODEN TEMPLE, Japan, 19th century

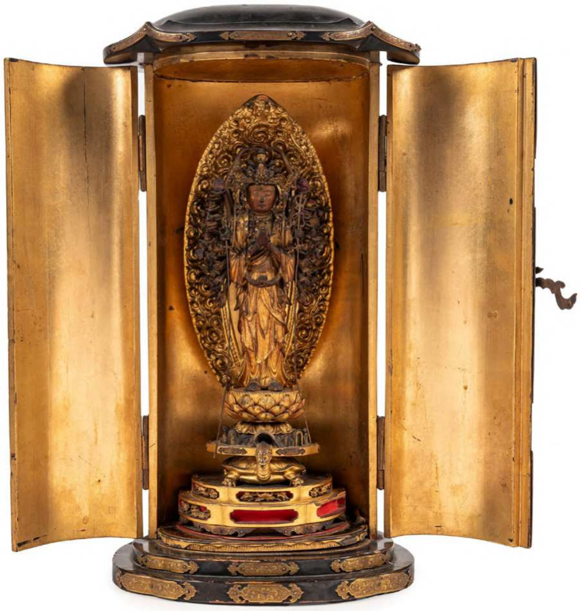
h cm 38

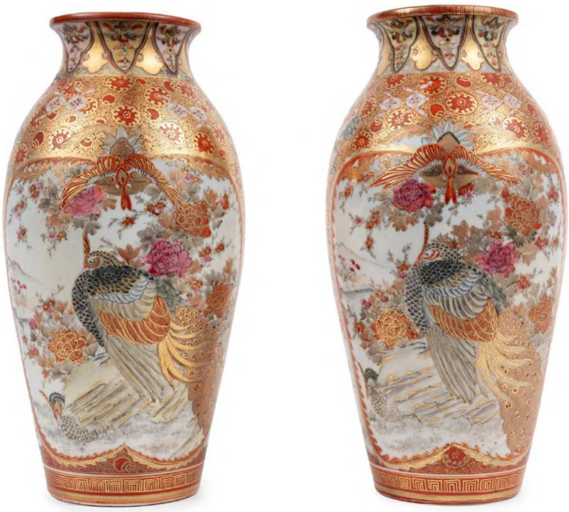
€ 500 / 700

Inside, it features a standing figure of Avalokitesvara with a flame behind.

TEMPIO IN LEGNO LACCATO, Giappone, XIX secolo

All'interno recante una figura di Avalokitesvara in piedi con dietro la fiamma.





395

A PAIR OF KUTANI PORCELAIN VASES, Japan, Meiji period (1868-1912)

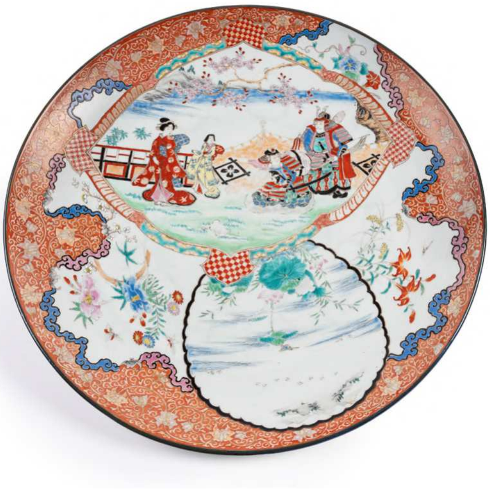
h cm 30

€ 200 / 300

Vases decorated with peacocks and flowers, with marks on the bases.

COPPIA DI VASI IN PORCELLANA KUTANI, Giappone, periodo Meiji (1868-1912)

Decorati con motivi di pavoni e fiori, con marchi sulla base.



396

A LARGE ARITA PORCELAIN DISH, Japan, Meiji period (1868-1912)

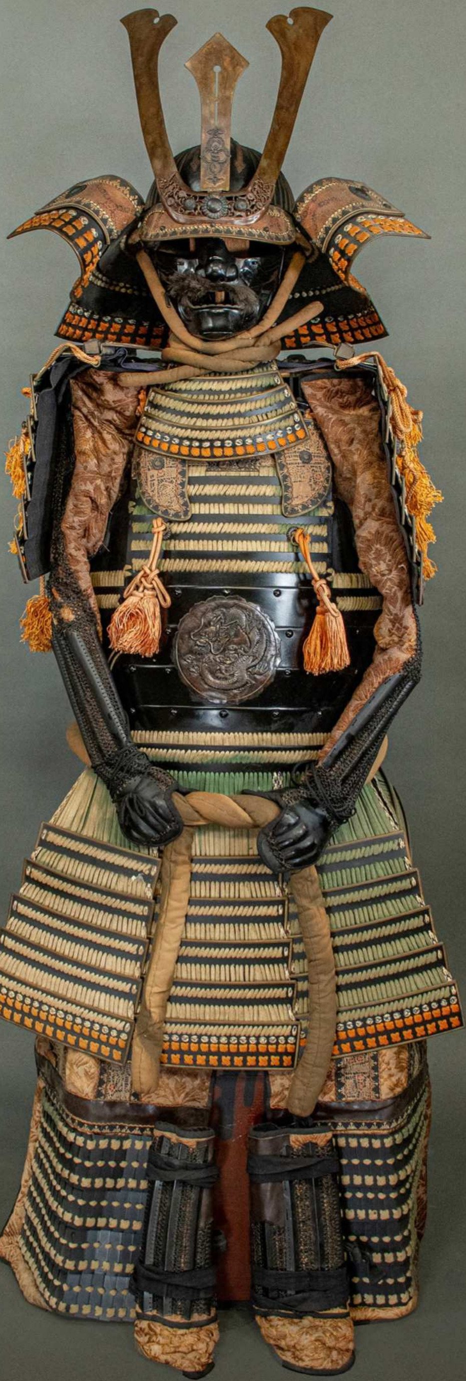
d cm 57,3

€ 250 / 350

Depicting two warriors and two ladies in a landscape in a reserved panel, and lotus patterns in another reserved panel. With classical Imari decoration on the rim.

GRANDE PIATTO IN PORCELLANA ARITA, Giappone, periodo Meiji (1868-1912)

Raffigurante due guerrieri e due dame in un paesaggio in un pannello riservato, e motivi di loto in un altro pannello riservato.



397

SAMURAI ARMOR IN LACQUER AND SILK, Japan, Taisho period, ca. 1920

h cm 165

€ 2.000 / 3.000

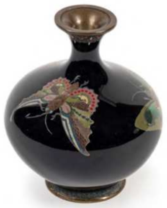
Complete with all its components, with a circular crest on the chest depicting a dragon.

ARMATURA DA SAMURAI IN LACCA E SETA, Giappone, periodo Taisho, 1920 ca.

Completa di tutte le sue componenti con stemma circolare sul petto raffigurante un drago.

398

A SMALL CLOISONNÉ VASE, Japan, Meiji period (1868-1912)



h cm 8,4

€ 250 / 350

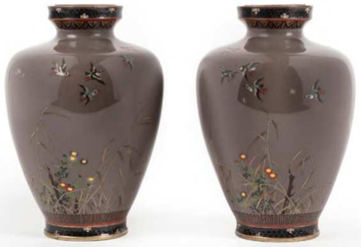
Crafted with polychrome enamels on a black background, it depicts three butterflies; marked on the base.

PICCOLO VASO IN CLOISONNÉ, Giappone, periodo Meiji (1868-1912)

Lavorato con smalti policromi su sfondo nero, raffigura tre farfalle; marcato sulla base.

399

A PAIR OF SMALL CLOISONNÉ VASES, Japan, Meiji period (1868-1912)



h cm 11,7

€ 1.000 / 1.500

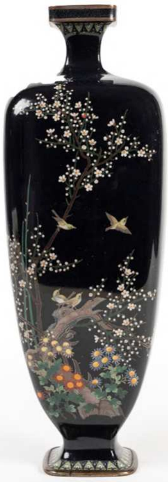
The description refers to an object made of silver wirework on a dove-grey background, depicting swallows in flight among stylized plants and flowers, which are displayed at the bottom of the vase. The top and bottom edges are adorned with geometric and floral details.

COPPIA DI PICCOLI VASI IN CLOISONNÉ, Giappone, periodo Meiji (1868-1912)

Lavorati in filo d'argento su fondo tortora raffigurante alcune rondini in volo tra piante e fiori stilizzati, che si sviluppano nella parte inferiore del vaso. I bordi superiore e inferiore sono decorati con dettagli geometrici e floreali.

400

A CLOISONNÉ VASE, Japan, Meiji period (1868-1912)



h cm 24,4

€ 800 / 1.200

Worked in silver wire on a midnight blue background, decorated with naturalistic motifs of flowering plum branches extending along the vase, with birds perched on the branches and in flight. The base and neck of the vase feature geometric patterns.

VASO IN CLOISONNÉ, Giappone, periodo Meiji (1868-1912)

Lavorati in filo d'argento su fondo blu notte decorato a motivi naturalistici con rami fioriti di pruno che si estendono lungo il vaso, con gli uccelli posizionati sui rami e in volo. La base e il collo del vaso presentano motivi geometrici.

401

A CLOISONNÉ VASE,
Japan, Meiji period (1868-1912)

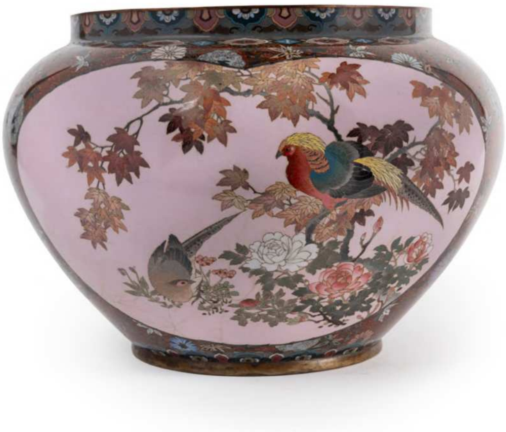
h cm 24,7

€ 200 / 300

Made of silver wire and aventurine stone, decorated within double reserves featuring naturalistic motifs.

VASO IN CLOISONNÉ,
Giappone, periodo Meiji (1868-1912)

Lavorato in filo d'argento e pietra avventurina decorato entro doppia riserva a motivi naturalistici.



402

A PAIR OF CLOISONNÉ VASES,
Japan, Meiji period (1868-1912)

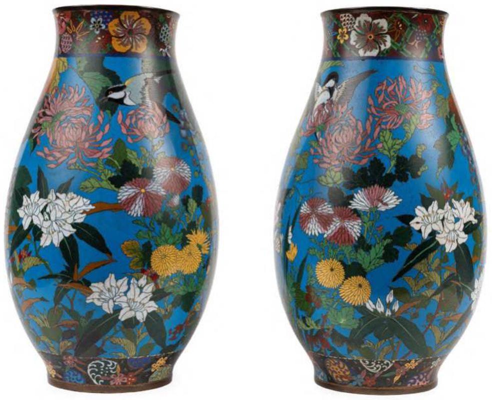
h cm 38

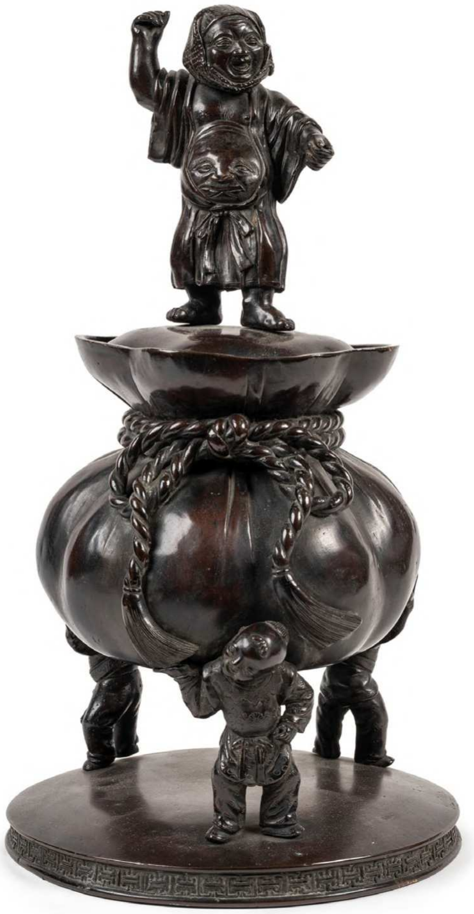
€ 500 / 700

They have an oval shape and are adorned with a deep blue enamel background. The surface is fully decorated with intricate motifs of flowers and birds.

COPPIA DI VASI IN CLOISONNÉ,
Giappone, periodo Meiji (1868-1912)

Presentano una forma ovoidale e sono adornati con uno sfondo di smalto blu intenso. La superficie è completamente decorata con motivi intricati di fiori e uccelli.





403

A BRONZE TRIPOD CENSER, Japan, Meiji period (1868-1912)

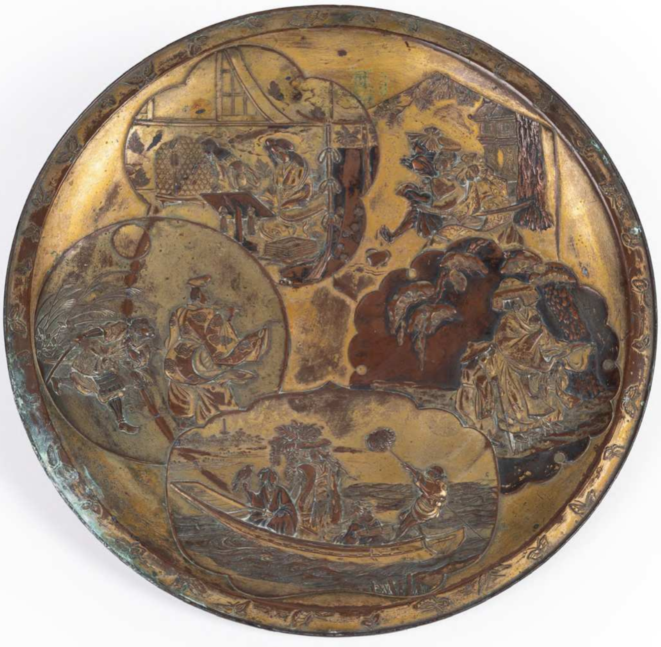
h cm 33

€ 300 / 500

Shaped like a sack, supported by three characters with a figure on the lid.

INCENSIERE TRIPODE IN BRONZO, Giappone, periodo Meiji (1868-1912)

A forma di sacco, retto da tre personaggi con una figura sul coperchio.



404

A GILT-BRONZE DISH, Japan, Meiji period (1868-1912)

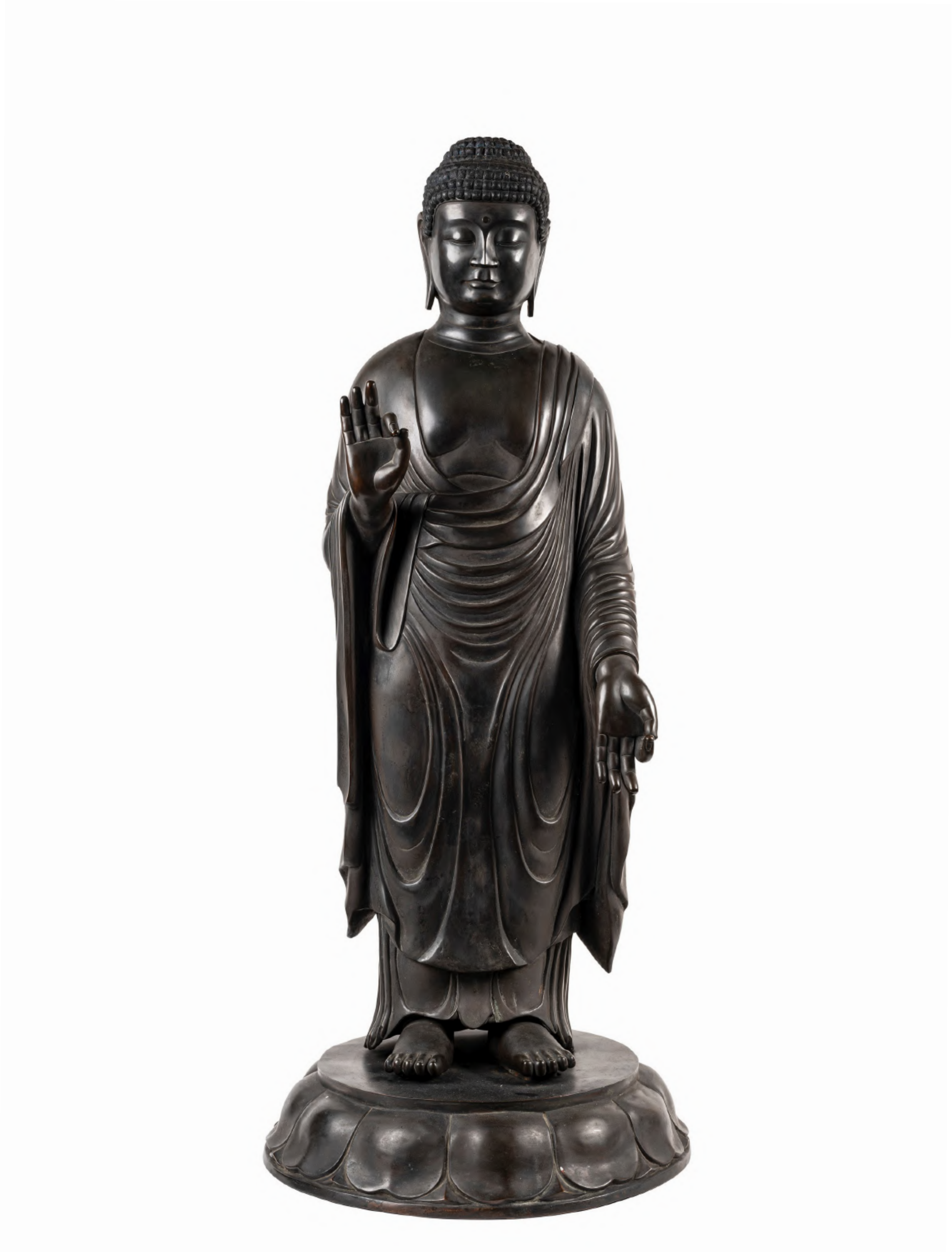
d cm 24,6

€ 200 / 300

Circular in shape, made of bronze, decorated within five reserves depicting scenes of daily life and mythology. Mark on the back.

PIATTO IN BRONZO DORATO, Giappone, periodo Meiji (1868-1912)

Di forma circolare in bronzo decorato entro cinque riserve raffigurante scene di vita quotidiana e mitologiche. Marchio sul retro.



405

A HUGE BRONZE FIGURE, Japan, Meiji period (1868-1912)

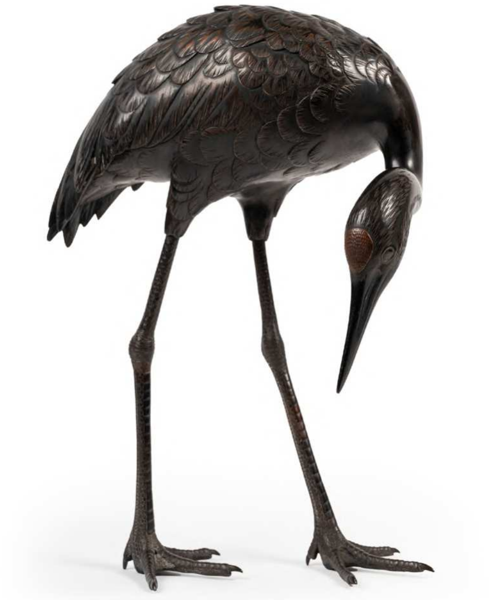
h cm 102

€ 300 / 700

Depicting Buddha standing with a serene, well-carved face, the right hand raised in vitarka mudra, and the left arm lowered.

ENORME FIGURA IN BRONZO, Giappone, periodo Meiji (1868-1912)

Raffigurante Buddha in posizione eretta con il viso sereno ben scolpito e con la mano destra alzata in vitarka mudra e il braccio sinistro abbassato,



406

A BRONZE OKIMONO, Japan, 19th / 20th century

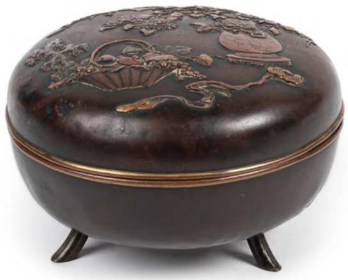
h cm 35,3

€ 500 / 700

Depicting an egret, it bears a mark on its belly.

OKIMONO IN BRONZO, Giappone, XIX / XX secolo

Raffigurante una gazzetta, reca un marchio sulla pancia.



407

A BRONZE BOX, Japan, Meiji period (1868-1912)

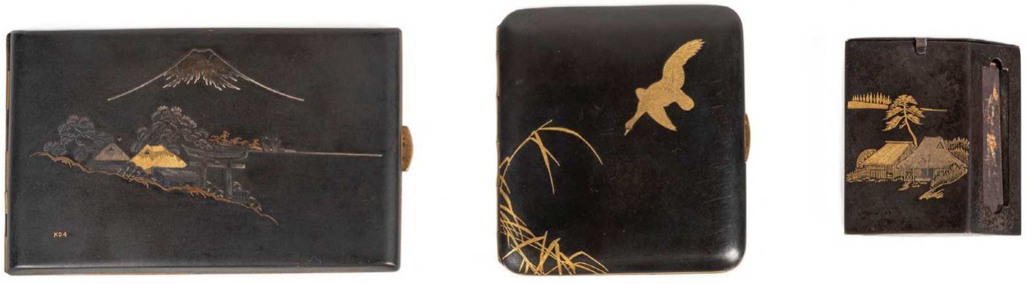
d cm 14 x h cm 9

€ 200 / 300

Supported by three feet, it is beautifully decorated on the lid with ancient objects and vases of flowers; the base features inscriptions.

SCATOLA IN BRONZO, Giappone, periodo Meiji (1868-1912)

Si regge su tre piedi, è ben decorata sul coperchio con oggetti antichi e vasi con fiori; sulla base reca delle iscrizioni.



408

THREE GILT-METAL SMALL BOXES, Japan, Meiji period (1868-1912)

l max cm 13

€ 400 / 600

Finely decorated with landscapes and flowers, they bear marks.

TRE SCATOLINE IN METALLO DORATO, Giappone, periodo Meiji (1868-1912)

Ben decorate con paesaggi e fiori, recano marchi.

409

☼AN IVORY VASE,
Japan, Meiji period (1868-1912)

h cm 22,4

€ 800 / 1.200

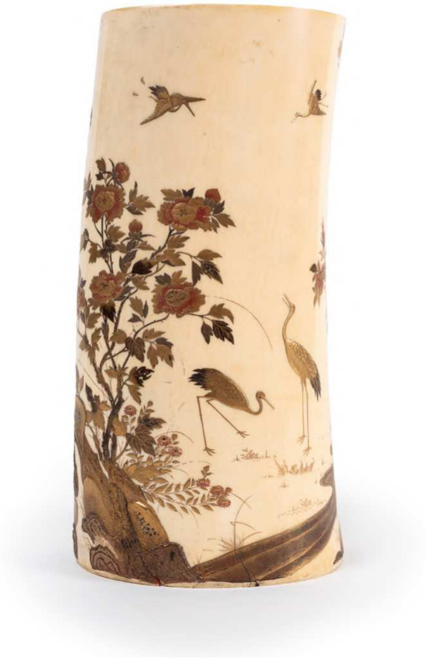
Finely adorned with lacquer, featuring a scene of birds in a garden amidst trees and flowers.

N. CITES: IT/CE/2024/MI/00566

☼VASO IN AVORIO,
Giappone, periodo Meiji (1868-1912)

Finemente decorato con lacca, presenta una scena di uccelli in un giardino tra alberi e fiori.

N. CITES: IT/CE/2024/MI/00566



410

☼AN IVORY SHIBAYAMA VASE AND COVER, Japan, Meiji period (1868-1912)

h cm 24,5

€ 800 / 1.200

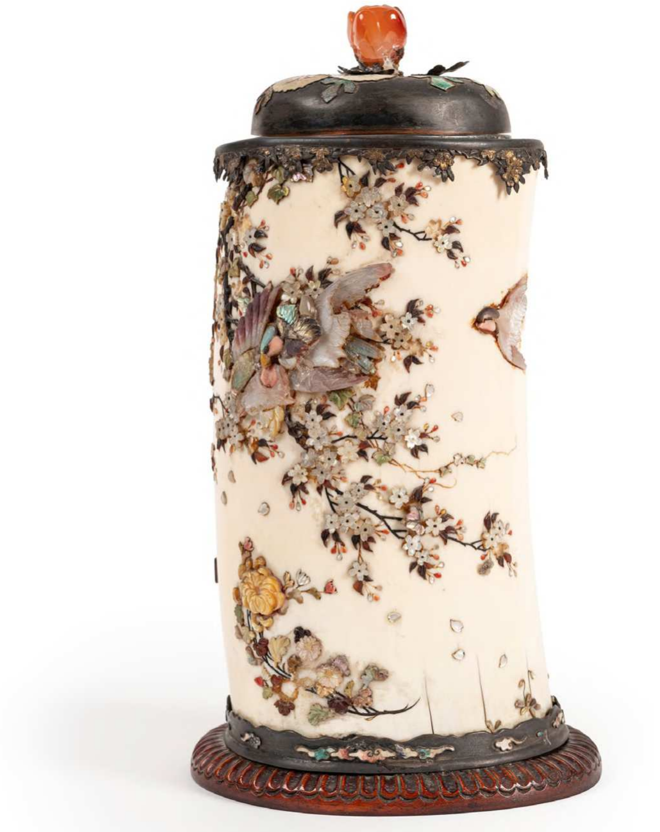
Decorated with naturalistic inlays.

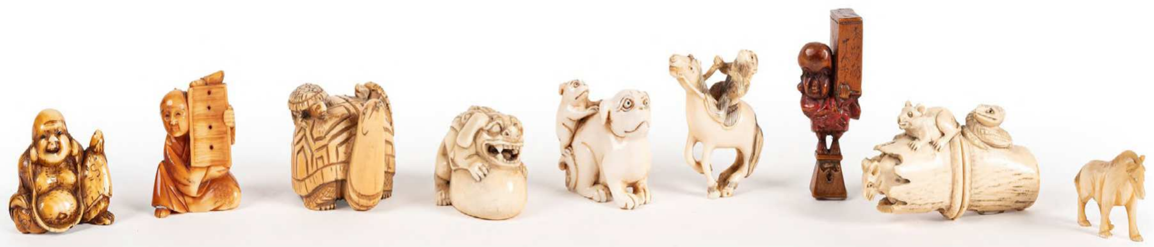
N. CITES: IT/CE/2024/MI/00015

☼VASO SHYBAYAMA IN AVORIO CON COPE
Giappone, periodo Meiji (1868-1912)

Decorato con intarsi naturalistici.

N. CITES: IT/CE/2024/MI/00015





411

☼EIGHT IVORY NETSUKE AND ONE WOODEN NETSUKE, Japan, Meiji period (1868-1912)

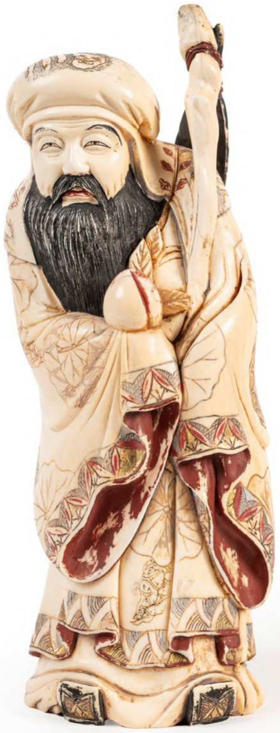
l max cm 6

€ 100 / 150

N. CITES: IT/CE/2023/MI/00152; IT/CE/2023/MI/00151; IT/CE/2022/MI/00740; IT/CE/2023/MI/00149; IT/CE/20227MI/00719; IT/CE/2022/MI/00720; IT/CE/2023//MI/00061; IT/CE/2022/MI/00450.

☼OTTO NETSUKE IN AVORIO E UNO IN LEGNO, Giappone, periodo Meiji (1868-1912)

N. CITES: IT/CE/2023/MI/00152; IT/CE/2023/MI/00151; IT/CE/2022/MI/00740; IT/CE/2023/MI/00149; IT/CE/20227MI/00719; IT/CE/2022/MI/00720; IT/CE/2023//MI/00061; IT/CE/2022/MI/00450.



412

☼AN IVORY SCULPTURE, Japan, Meiji period (1868-1912)

h cm 24,5

€ 100 / 150

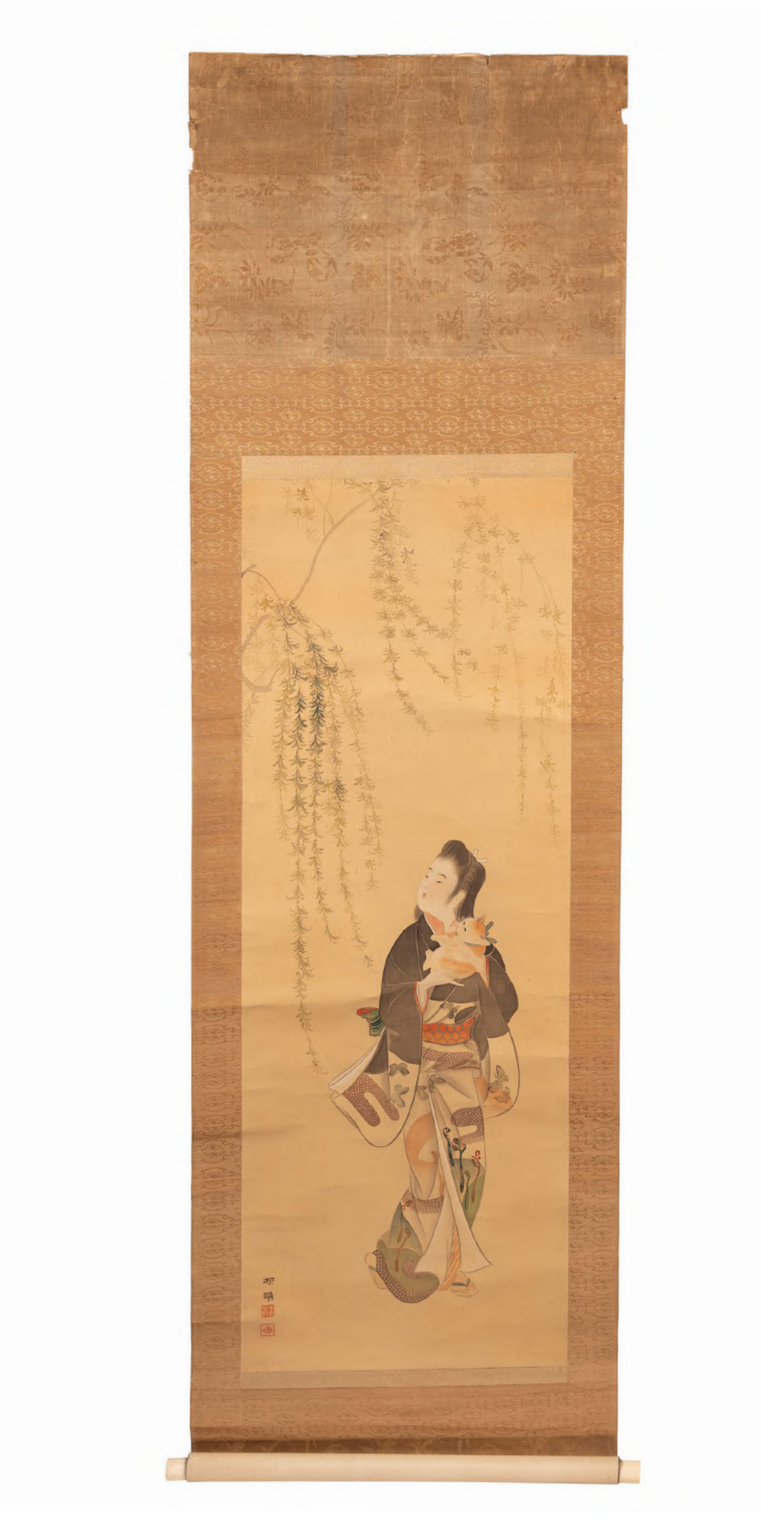
With traces of polychromy depicting a sage.

N. CITES: IT/CE/2022/MI/00264"

☼SCULTURA IN AVORIO, Giappone, periodo Meiji (1868-1912)

Con tracce di policromia raffigurante un saggio.

N. CITES: IT/CE/2022/MI/00264"



413

A PAINTING ON PAPER,
Japan, 19th / 20th century

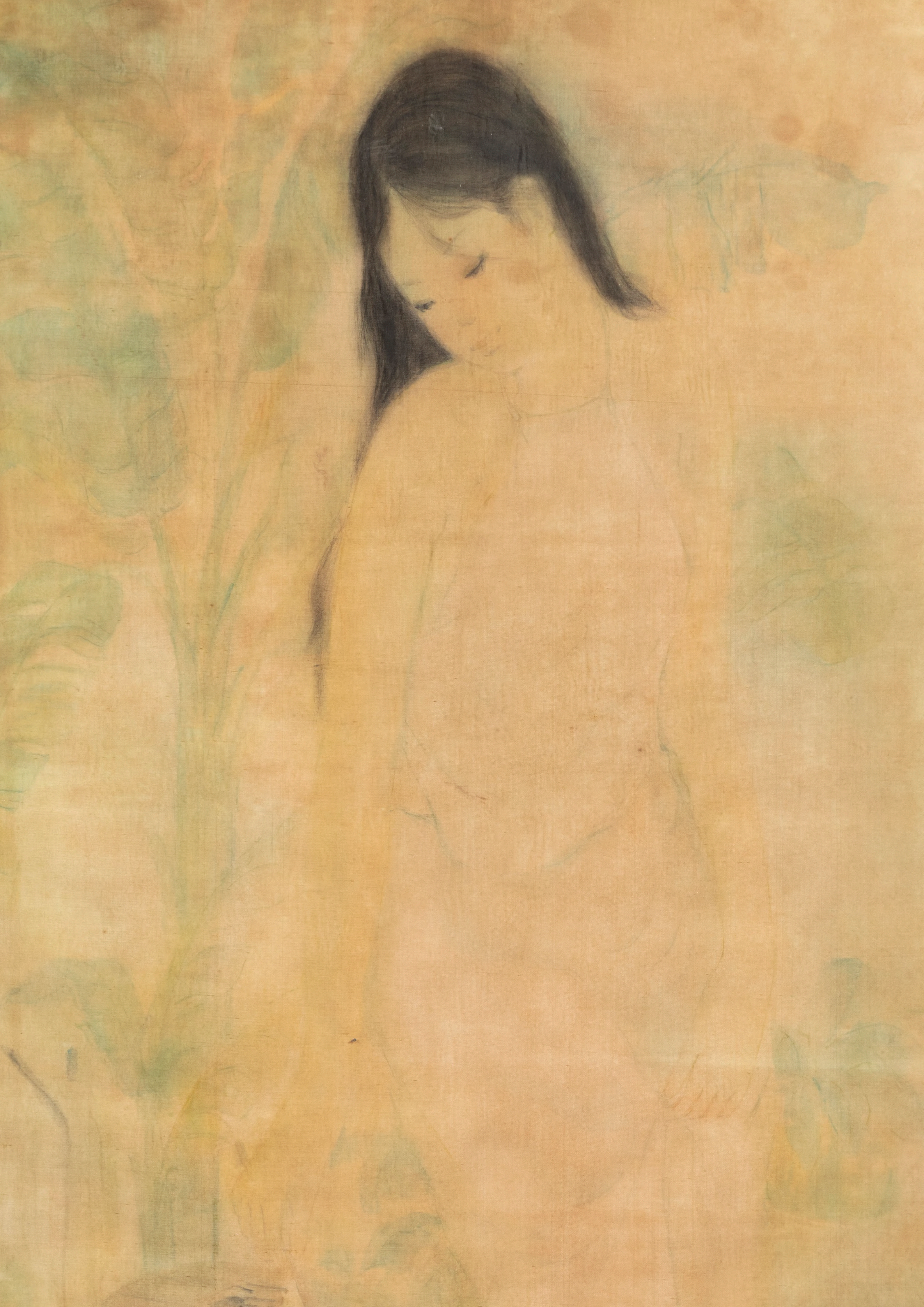
h cm 200 x l cm 54,3

€ 200 / 300

A Japanese lady in a kimono holding a cat under a willow tree.

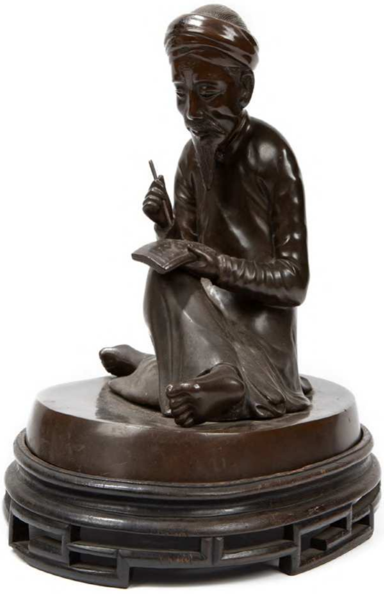
DIPINTO SU CARTA,
Giappone, XIX / XX secolo

Una dama giapponese in kimono che tiene un gatto sotto un albero di salice.



Indian and South East Asia Art

Islamic Art



414

A BRONZE FIGURE, Vietnam, 19th / 20th century

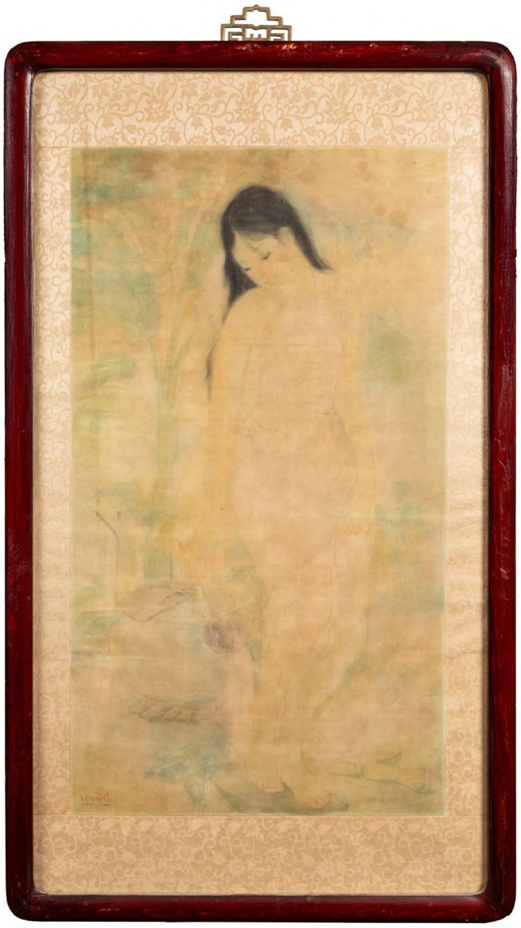
h cm 29

€ 1.500 / 2.500

Well cast in the form of scribe in sitting position writing on a sheet.

FIGURA IN BRONZO, Vietnam, XIX / XX secolo

Ben fusa a forma di scriba in posizone seduta che scrive su un foglio.



415

A PAINTING ON SILK SIGNED NGUYEN THI, Vietnam, 20th century

h cm 88,5 x l cm 51,4

€ 1.000 / 1.500

Depicting a woman in a garden. It bears date 1974 and Nguyen Thi signature.

DIPINTO SU SETA FIRMATO NGUYEN THI, Vietnam, XX secolo

Raffigurante una donna in un giardino. Reca data 1974 e firma Nguyen Thi.

416

A LARGE GILT-BRONZE FIGURE OF SAKYAMUNI, Thailand, 19th / 20th century

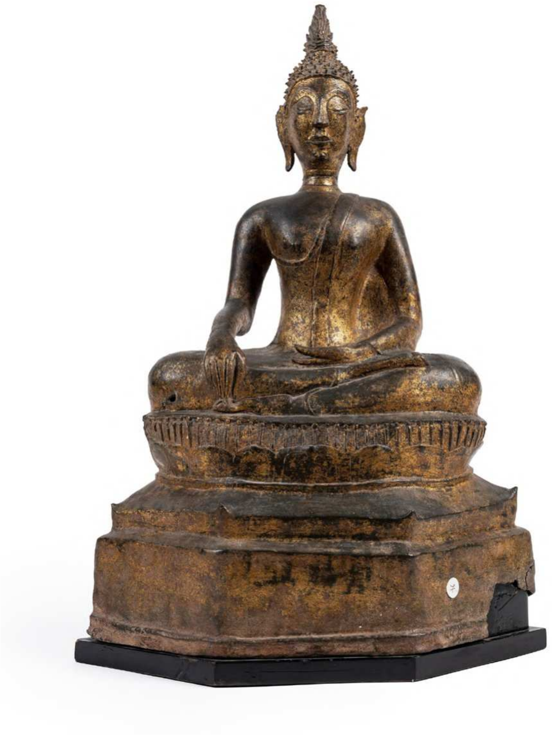
h cm 52

€ 800 / 1.200

Depicted seated on a lotus flower base.

GRANDE FIGURA DI BUDDHA SAKYAMUNI IN BRONZO DORATO, Tailandia, XIX / XX secolo

Raffigurato seduto su di una base a fiore di loto.



417

A BRONZE BUDDHA, Thailand, 19th century

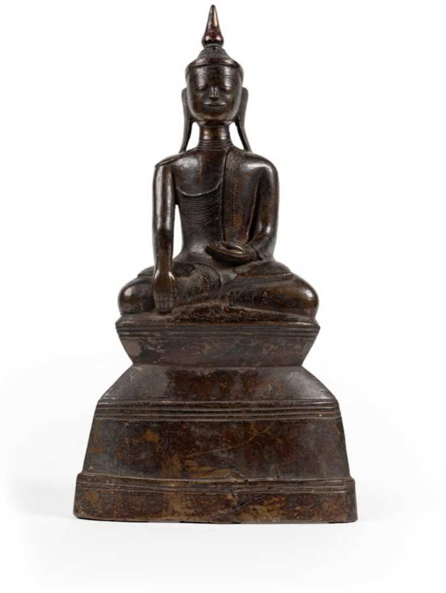
h cm 29,4

€ 300 / 500

Depicted sitting in padmasana.

BUDDHA IN BRONZO, Tailandia, XIX secolo

Raffigurato seduto in padmasana.



418

A BRASS FIGURE OF BUDDHA SAKYAMUNI, Thailand, 19th century

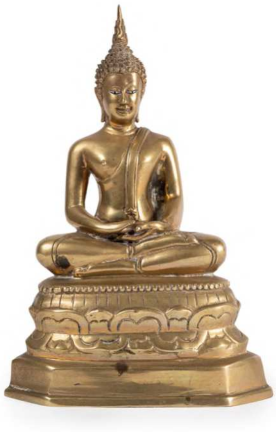
h cm 19,5

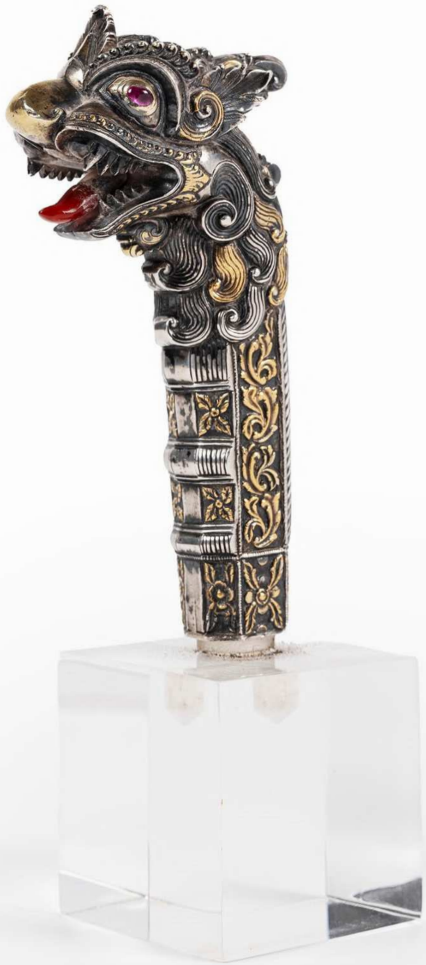
€ 250 / 350

Depicted seated in dhyanasana on a double lotus flower base, with hands joined in dhyanamudra. The eyes are inlaid with silver.

FIGURA DI SAKYAMUNI IN OTTONE, Tailandia, XIX secolo

Raffigurato seduto in dhyanasana su di una base a doppio fiore di loto, ha le mani giunte in dhyanamudra. Gli occhi sono intarsiati in argento.





419

CEREMONIAL DAGGER HANDLE IN REPOUSSÉ AND GILDED SILVER, Sri Lanka, 19th century

h cm 11,7

€ 500 / 700

Repoussé with great realism, the top features the head of a mythical animal with wide-open jaws, meticulously chiseled down to the smallest detail, crafted as a piece for someone of high rank. The eyes are two inset amethysts, and the tongue is made of red stone. The handle is decorated with floral motifs.

MANICO DA PUGNALE DA CERIMONIA IN ARGENTO SBALZATO E DORATO, Sri Lanka, XIX secolo

Sbalzata con grande realismo, sulla sommità presenta la testa di un animale mitologico dalle fauci spalancate, cesellata nei minimi particolari con la perfezione di un oggetto destinato a una persona di alto rango. Gli occhi sono due ametiste incastonate e la lingua è una pietra rossa. L'impugnatura è decorata con motivi floreali.

420

A BRONZE FIGURE OF MAHISHASURAMARDINI, India, 19th century

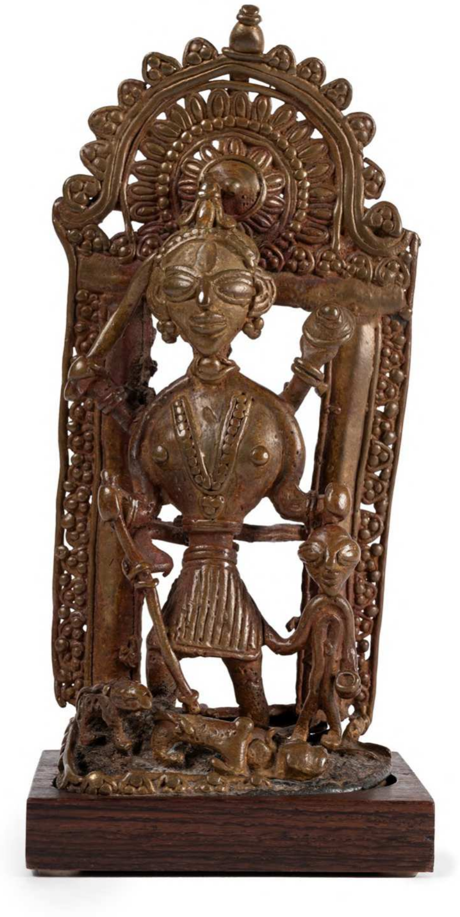
h cm 21,5

€ 100 / 200

With four arms, piercing the demon Mahisha with a trident as he transforms into a buffalo in an attempt to escape. The upper left and right arms wield a sword and a power disc, while the lower left arm drives the trident into the buffalo and the right arm pulls the demon's human form from its buffalo disguise.

FIGURA IN BRONZO, India, XIX secolo

Raffigurante Mahishasuramardini con quattro braccia nell'atto di trafiggere con il tridente il demone Mahisha che cerca di salvarsi trasformandosi in bufalo. La due braccia superiori impugnano una spada e il disco del potere. Quella sinistra inferiore infila il tridente nel bufalo e quella destra estrae il corpo del demone in forma umana.



421

A BLACK STONE SCULPTURE, India, 19th century

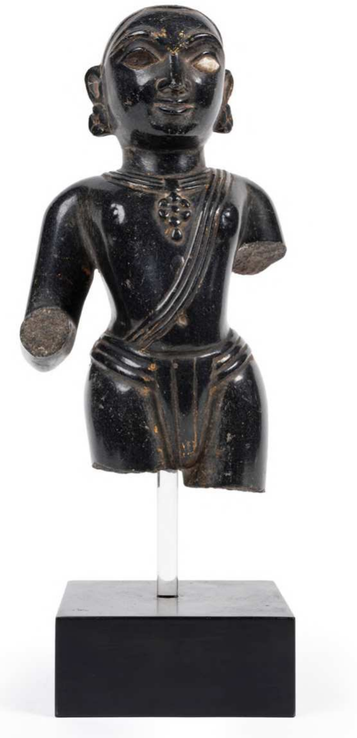
h cm 19

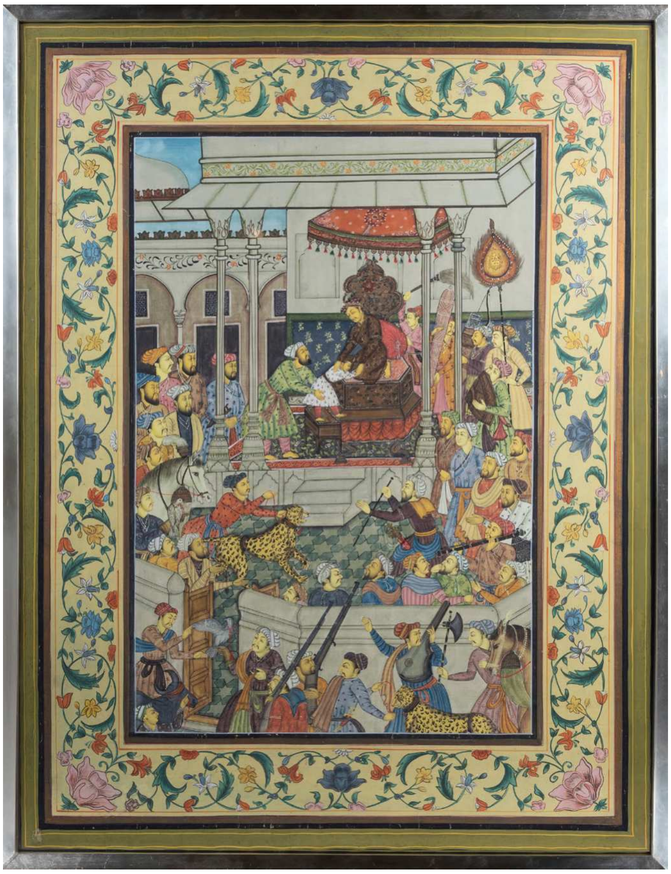
€ 500 / 700

The bust is finely sculpted, with a beautifully adorned chest featuring a medallion and the three cords of the Brahmanic initiation.

SCULTURA IN PIETRA NERA, India, XIX secolo

Raffigurante Krishna, il busto è ben modellato, il petto decorato da un bel medaglione e i tre cordoni dell'iniziazione brahmanica.





422

A PAINTING ON SILK,
India, 20th century

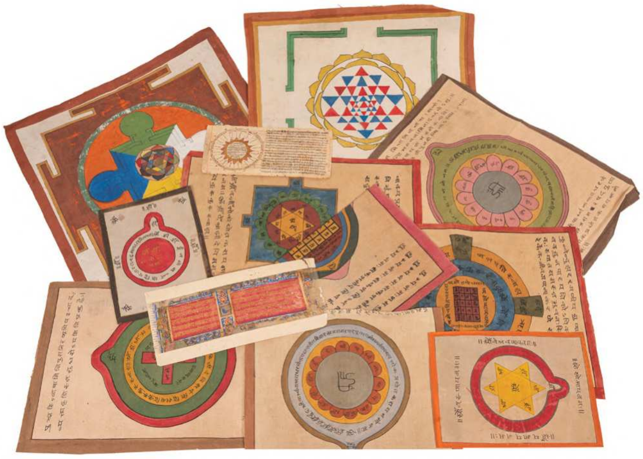
h cm 107,2 x l cm 82,8

€ 600 / 800

Depicting a court scene, surrounded by floral decoration.

DIPINTO SU SETA,
India, XX secolo

Raffigurante una scena di corte, circondato da una decorazione floreale.



423

PAPER PAGES,
India, 19th / 20th century

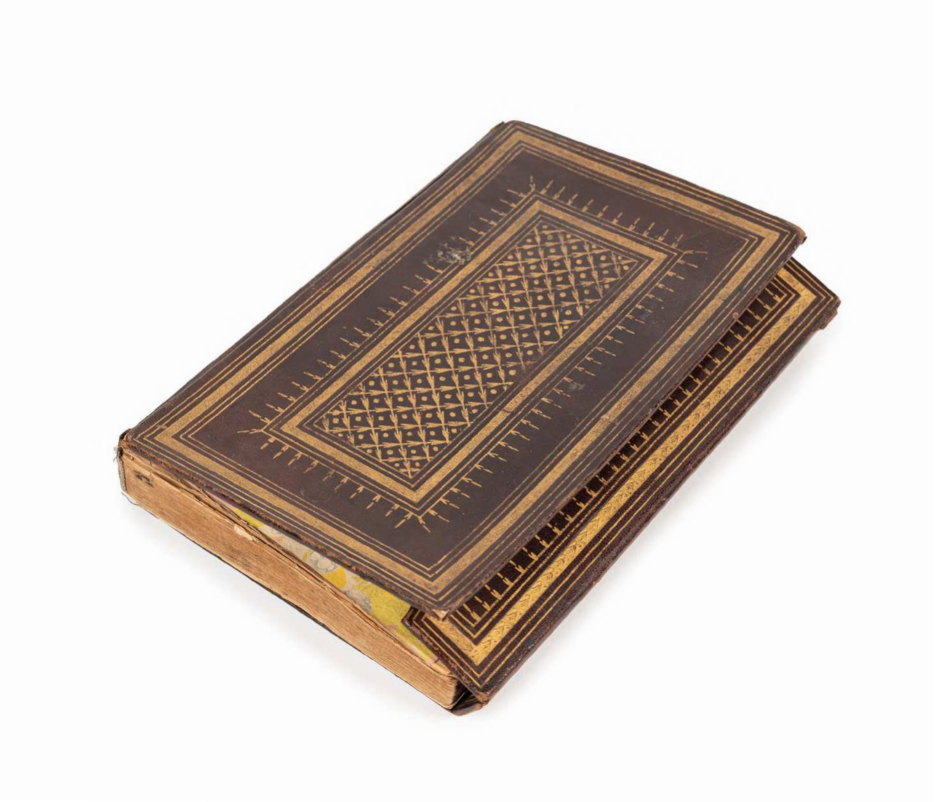
h max cm 43

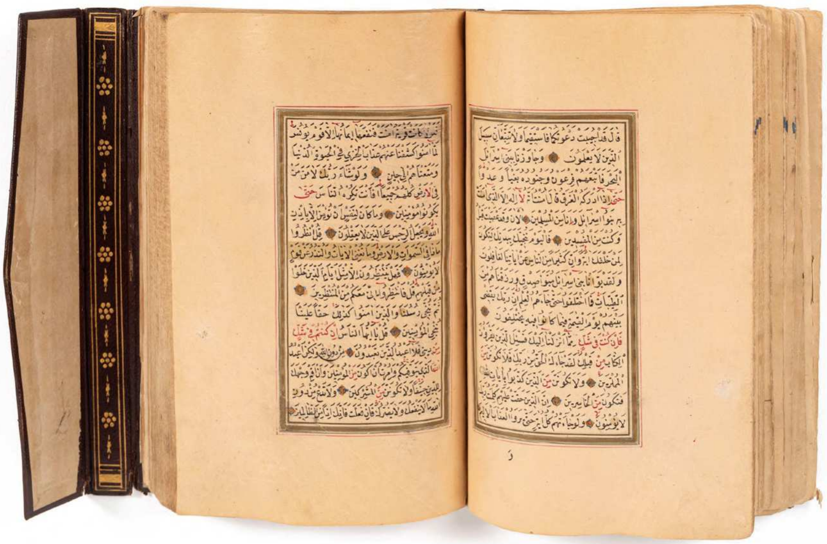
€ 100 / 150

Painted with inscriptions

PAGINE IN CARTA,
India, XIX / XX secolo

Dipinte con scritte.





424

A KORAN,
Possibly Turkey, 19th / 20th century

l cm 19 x w cm 12,5

€ 500 / 700

With painted and written pages.

CORANO,
Probabilmente Turchia, XIX / XX secolo

Presenta pagine scritte e dipinte.

MARCOPOLO
ASIAN ART AUCTIONS MILANO

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COMPANY NAME
ADDRESS
POSTAL CODE COUNTRY
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EMAIL

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) ____

ABSENTEE BIDDING: Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.
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I agree to be bound by Marcopolo's General Terms of Sale and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Marcopolo's in accordance with the Guide for Absentee and Telephone Bidders and General Terms of Sale.

SIGNATURE
FIRST NAME DATE

Notes:

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4. Guarantees: Marcopolo provides no guarantees regarding the attribution, authenticity, or provenance of the goods offered for sale, for which the sole party responsible remains exclusively the consignor. The consignor assumes all guarantees and liabilities concerning the goods, including, but not limited to, ownership, provenance, preservation, and marketability of the goods subject to the sales mandate.
5. Estimates: The estimates provided in the catalog are expressed in euros, serve solely as an indication, may be modified at any time, and are not suitable to generate any form of prediction regarding the final hammer price.
6. Description and display of items: Presentation, descriptions and photographs of items contained in the auction catalog and on the portal www.marcopoloauctions.com, despite being expressions of the best knowledge and skills of experts appointed by Marcopolo's, their sole purpose is to identify lots. Under no circumstances shall any incompleteness or errors in descriptions or, in particular, the failure to identify defects or imperfections (such as: breakages, restorations, deficiencies or substitutions), constitute grounds for claims or disputes subsequent to the sale. In order to allow buyers to examine each individual lot and to personally verify its properties, each auction is preceded by an exhibition open to the public for at least two consecutive days, according to the times shown on-site and published on the auction house's official website www.marcopoloauctions.com and in accordance with any limitations imposed by the Authorities on health protection. The exhibition is therefore intended to allow the examination of the condition and quality of the items, as well as to clarify any errors or inaccuracies in the catalog. The buyer undertakes to examine the lot prior to purchase to verify its conformity with the catalog descriptions and, if necessary, to seek the opinion of a trusted expert to confirm its authenticity, provenance, attribution, date, age, cultural origin, and condition. Prior to the launch of an auction, the Sales Manager will be available to provide any useful explanations regarding items which, upon agreement with Marcopolo, can be examined by any means of investigation that do not cause damage to them and that do not affect the possibility of being examined by other interested parties. Buyers who make one or more bids without a prior personal inspection of the lot, but bid based only on photographs, the catalogue description and the form published on the website www.marcopoloauctions.com, do so at their own risk. It must be understood that, unless otherwise specified, all items sold at auction are used and in such conditions as sold, with all possible defects and imperfections that may arise, such as breakages, restorations, deficiencies or substitutions. Therefore, following a purchase during auction, claims are not admissible based on the state of conservation, classification, description, dating, attribution of purchased items, or due to defects, even if hidden, except for cases of malicious or intentional concealment by a seller. Antiques by their very nature may present restorations or modifications, such interventions can in no case be considered as hidden or latent defects. The state of mechanical operation of items is not guaranteed by the auction house and buyers purchase them at their own risk, without reserves and waiving all exceptions.
7. Licenses, authorizations and permissions: Sellers and buyers are required to strictly comply with the law, including international laws, governing the sale, purchase and holding of items placed at auction. In order to respect of l. 150/92 and subsequent amendments and additions, objects featuring parts or components made of ivory, as well as of species protected by the CITES convention, are provided with a certificate attesting the production and the manufacturing before 1947. Marcopolo's, its agents or its staff cannot be held liable for any damages incurred by buyers due to the import of goods which are prohibited or limited by their country of origin.
8. Restrictions on the circulation of certain goods: Buyers are required to comply with all applicable laws and regulations regarding items subject to notification, with particular reference to Legislative

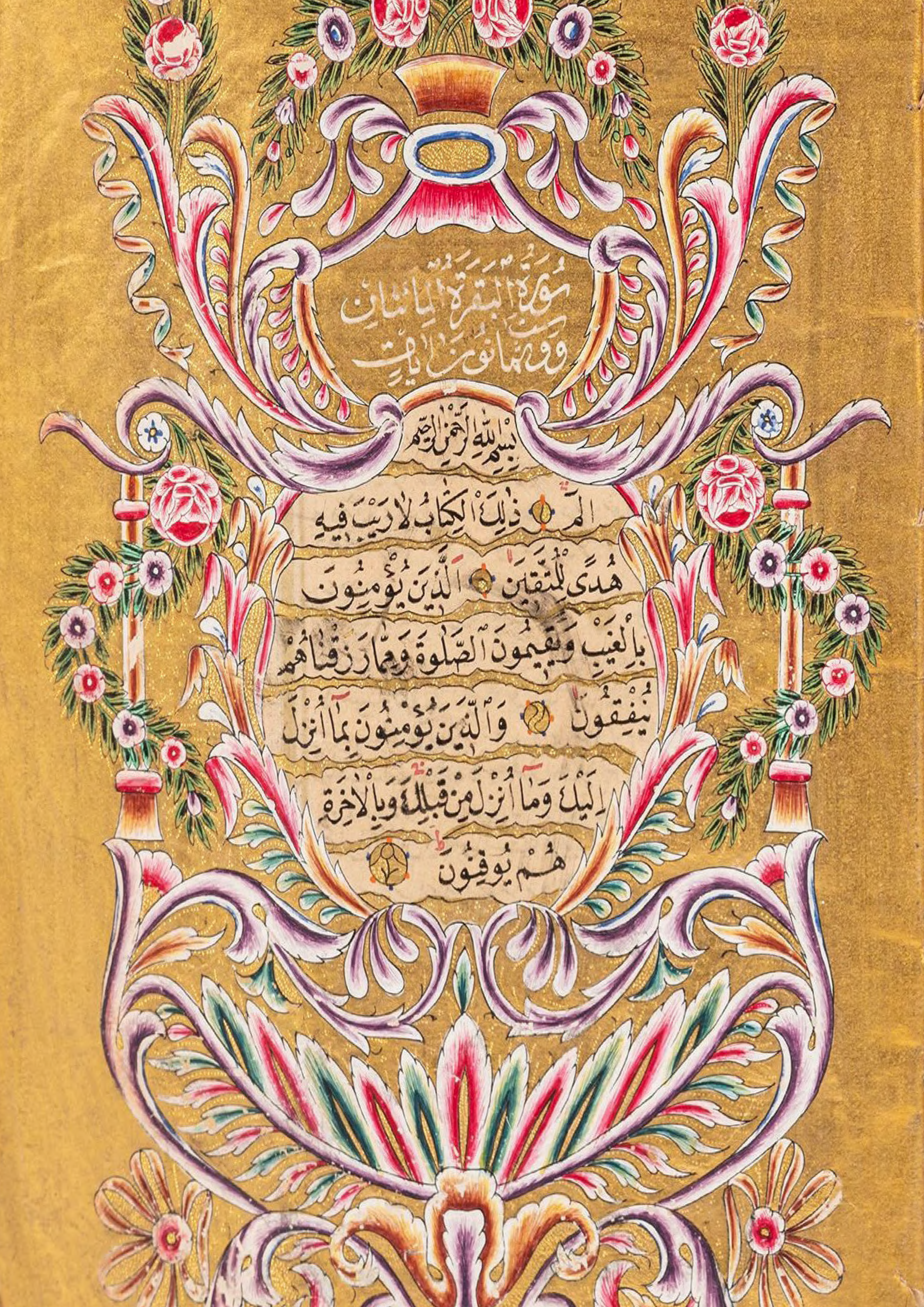
Decree No. 42/2004. This legislation governs the export of Cultural Goods outside the territory of the Italian Republic, while exports outside the European Community are additionally subject to the provisions of EC Regulation No. 116/2009 of December 18, 2008. The export of items is regulated by the aforementioned legislation as well as current customs and tax laws. Under no circumstances can Marcopolo be held responsible for the failure to obtain a certificate of free circulation for a given item, for restrictions arising from the notification of a declaration of cultural interest, or for the exercise of the right of preemption on behalf of the Italian State. Marcopolo therefore disclaims all liability towards buyers in relation to any export restrictions on awarded lots. The failure to obtain the aforementioned authorizations cannot justify the cancellation of the purchase or non-payment.

9. Registration of auction participants: In order to ensure that the existing provisions in the context of Anti-Money Laundering are fulfilled, anyone interested in taking part in the auction must register, providing Marcopolo with the information and documents deemed necessary to identify them, including: residence, shipping address, email, telephone number, copy of a valid identity card or passport, tax code, VAT reg. number and bank account details. At the Auction House's discretion, a security deposit and additional information or references may be requested from buyers. The above documentation can also be sent by email to the following address info@marcopoloauctions.com. Data sent will be processed in compliance with EU Regulation 2016/679 (GDPR). Customers will be required to send updated documentation if documents expire. Registered users will be issued a personal identification number or code which is necessary for submitting bids. Please note that for security purposes, Marcopolo's premises are subject to video recording. Telephone calls e.g. telephone bidding may also be recorded.
10. Taking part in auctions: Taking part in an auction is possible by making bids in the room, depositing or submitting written bids or by telephone or on-line communications. Written bids received before the opening of the tender must contain clear information on the lot and the price offered. Written bids shall be made at the minimum possible price with reference to other bids and at the reserve price. The purchase of lots by a person to be appointed or the transfer to third parties of lots won is not permitted.
11. Telephone bidding service: Marcopolo offers its customers a telephone bidding service. Customers who wish to be phoned during auctions to a previously notified telephone number previously for one or more lots of interest, can request this in writing by email at info@marcopoloauctions.com, or by filling in the Bid sheets included in each Marcopolo's catalogue or which can be downloaded from the website at www.marcopoloauctions.com. For bidding on lots where bidders wish to make use of the telephone bidding service, the customer unconditionally accepts from the moment of his request to bid for the lot itself the basic auction value, and more precisely the first of the two prices indicated in the catalogue and on the website. In the event that no other bid is received during the auction, lots will be awarded to the person/entity that requested the service even if the latter has not confirmed their bid by telephone during the auction. Marcopolo reserves the right to record telephone bids and assumes no responsibility for any technical issues that may prevent or limit the telephone bidding service during auctions.
12. Bids through web applets or third-party platforms: It is possible to submit bids, after registering and entering personal data, also through the website www.marcopoloauctions.com and the relevant web applet or by means of third-party web platforms. Bids submitted as above imply the unconditional acceptance of these general terms. Users who take part in auctions through the web applet of the website www.marcopoloauctions.com or third-party platforms are aware that during the auction about 100 lots are auctioned per hour: therefore, the correspondence of data on bids shown by the web applet of Marcopolo or by third-party web platforms with any increasing offers made in the Room cannot be guaranteed, with the consequence that the latter may be higher and prevail. The Sales Manager present in the room is the only party entitled to ratify rising bids during auctions.
13. Use of the website and telephone and on-line services: The use of the www.marcopoloauctions.com website is free and takes place at the user's risk. Marcopolo, its agents or staff cannot be held liable for damages or inconveniences due to problems related to the use of the website www.marcopoloauctions.com nor due to technical problems related to telephone lines or internet connection, or for the non-execution of bids submitted by telephone or on-line. It is forbidden for users of the website www.marcopoloauctions.com to use the site itself and the relevant services for illicit or purposes contrary to these contractual terms. Marcopolo reserves the right to exclude, at its sole discretion, any user from accessing the website www.marcopoloauctions.com and relevant services. All equipment made available by Marcopolo on the website www.marcopoloauctions.com and by means of the relevant services (including: texts, graphics, photographs, advertising images, etc.), is protected, even criminally, by the current Italian copyright law. Marcopolo cannot be held liable in any case for issues and damages suffered by customers due to links to third-party sites on the www.marcopoloauctions.com platform or for damages deriving from the use of third-party platforms.
14. Exclusion from auctions: The Sales Manager, at his sole discretion, has the right to exclude from

participation in the auction persons who may disrupt its normal exercise as, by way of example but not limited to the following: parties who interfere, who trade in the room, who are late in making payments, regardless of the reason, due to Marcopolo or that have a dispute open both in court and out of court, or those who have been convicted of crimes concerning trade or patrimony.

15. Auction mode: Individual lots are sold to the highest bidder, for cash and in Euro. Bids on the increase during the bidding process cannot be less than 5% of the previous bid. Any purchase offers for a price lower than the auction's reserve price (which, if not further specified, shall never be lower than the minimum bid price), may be considered only outside the auction and after that, at the sole discretion of Marcopolo and prior written consent of the seller or owner. Lots are awarded by the Sales Manager who ratifies their award. Disputes regarding the priority or timeliness of bids are decided on the spot, at the Sales Manager's discretion. In the event that two winning bids are equivalent, the assignment of the lot to one of the two bids is at the Sales Manager's discretion. In all cases of dispute, it remains understood that the Director of Sales may cancel disputed transactions and repeat an auction, in the same auction session or in the one immediately following it, for a starting price equal to the highest bid received in the room or in writing and not disputed.
16. Changes to lots: The Sales Manager has the right to withdraw lots from the auction, change the order of lots, merge multiple lots among those for sale, or divide items already catalogued as single lot into several lots, establishing new prices generated by these initiatives.
17. Auction fees and ancillary charges: Auction fees, equal to 28% (twenty eight percent) of the price reached at auction or expressed in the written purchase bid, VAT included, must be added to the purchase price that results from the event. In addition, any additional tax and / or ancillary charges shall be borne by the purchaser. Any duty, tax or rate, as well as any cost to export or import the purchased goods will be charged to the buyer.
18. Terms and methods of payment: Payment of the auction price and auction fees for lots awarded, with the relevant ancillary expenses, must be made within 7 days from the end of the auction, upon issuance of invoice notice in paper or digital format. The payment of precious goods must be done within the day ensuing the awarding. Buyers present in the room must make payment of the purchase price, auction fees and relevant ancillary expenses immediately following the award of an item. The transfer of ownership of awarded property is finalized at the time of payment of the purchase price, auction fees and relevant ancillary expenses. In the event of non-payment or late payment, Marcopolo may at its sole discretion (having informed the seller) exercise one or more of the following remedies: (a) proceed legally in order to request the compulsory execution of the obligation to conclude the agreement; (b) cancel the sale of the lot and sell it through auction or private treaty, charging the defaulting bidder every greater cost and damages and withholding any advance payments received for this purpose; (c) reject future bids from the buyer or render such bids subject to payment of a deposit. In all cases of non-payment or late payment, lots will remain in storage at Marcopolo Auction House at the successful bidder's risk and expense, until sold or collected by the seller. Unless specifically agreed with the Seller, the precious objects that cannot be kept on storage constitute an exception. Foreign buyers are required to pay Italian taxes on the service (V.A.T).
19. Collection of purchased lots: Purchased goods must be collected at Marcopolo within 48 hours of payment of the invoice notice referred to in section 15 above at the buyer's expense and risk. Precious objects can be collected in person the day ensuing the auction: afterwards they will be sent via insured shipping by the Mailboxes at the buyer's expense. If the buyer pays the purchase price and buyer's expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the buyer's expense (and risk) at Marcopolo or with a third party. If a purchased lot is paid for but not collected within six months of the auction, the buyer authorize Marcopolo, having given notice to the buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Marcopolo discretion. The proceeds of such sales, less al costs incurred by Marcopolo, will be forfeited unless collected by the buyer within two years of the original auction.
20. Lot shipments: Marcopolo does not ship the lots. If required, the service can be assigned to an external shipping agency that has an agreement with the Auction House; the buyer will have a direct relationship with the agency, also in the context of releasing the invoice that includes costs for administration, packing, labor, shipping and insurance and has to be paid immediately.
21. Shipping by the buyer: In a situation where the carrier is identified by the buyer, it is the latter's responsibility to immediately notify the identity to Marcopolo; the buyer is also required to issue specific written clearance to Marcopolo for delivery to a courier of purchased lots, without prejudice to the need to have all the necessary authorizations for transporting and exporting individual items.
22. Courier packaging: Marcopolo reserves the right to provide the shipping agency with any information and recommendation on the lots' packing procedures. The goods shipped outside Italy must be provided with a commercial invoice indicating value and type of goods.
23. Damage to shipped goods: Marcopolo will not be liable for any damage suffered from the goods after the delivery to the shipping agency. All packing and handling is at the buyer's risk.

24. Nature of auctioned goods: All goods placed at auction must be considered as used and supplied as antiques or as products to be repaired and refurbished in accordance with and for the purposes of Art. 3 paragraph 1 lett. e) of Italian Legislative Decree 206/2005 (Italian Consumer Code) and subsequent amendments.
25. Exclusion of the right of withdrawal: Pursuant to Art. 59 of Italian Legislative Decree 206/2005 and subsequent amendments the right of withdrawal with respect to any lot are excluded.
26. Extension of sales terms: These general terms apply, to the extent compatible, also to any subsequent purchases following the auction of lots not awarded.
27. Changes to the general terms: Marcopolo reserves the right to modify these terms and conditions at its own absolute discretion, at any time and without prior notice. Auction participants shall be liable for checking updates published according to the procedures set out in point 1.
28. Protection of personal data: Pursuant to Article 13 of Legislative Decree No. 196 of June 30, 2003 ("Personal Data Protection Code"), Marcopolo informs that the personal data provided will be processed primarily using electronic, automated, and/or video recording means (in compliance with methods and tools designed to ensure the security and confidentiality of the data) for the following purposes: (a) to fulfill obligations related to its services, (b) to manage relationships with sellers and buyers (e.g., administration of sales proceeds, invoices, shipments), (c) to conduct checks and evaluations of the auction sale relationship and related risks, (d) to comply with tax, accounting, legal obligations, and/or provisions issued by public authorities, and (e) to send advertising and informational materials from Marcopolo via automated systems, such as email, fax, SMS, or MMS.
29. Jurisdiction: Any dispute concerning the application, interpretation or breach of this agreement shall be referred to the exclusive jurisdiction of the Court of Milan.



سورة البقرة مائتان وست وثمانون آيت

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيمِ

الٓمٓ ۝ ذٰلِكَ الْكِتَابُ لَا رَيْبَ فِيهِ
هُدًى لِلْمُتَّقِينَ ۝ اَلَّذِينَ يُؤْمِنُونَ
بِالْغَيْبِ وَيُقِيمُونَ الصَّلٰوةَ وَمِمَّا رَزَقْنَاهُمْ
يُنْفِقُونَ ۝ وَالَّذِينَ يُؤْمِنُونَ بِمَٓا اُنْزِلَ
اِلَيْكَ وَمَٓا اُنْزِلَ مِنْ قَبْلِكَ وَبِالْاٰخِرَةِ
هُمْ يُوقِنُونَ ۝

سُورَةُ فَاتِحَةِ الْكِتَابِ
مَكِّيَّةٌ وَهِيَ سَبْعُ آيَاتٍ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيمِ

الْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِينَ ۝ الرَّحْمٰنِ
الرَّحِيمِ ۝ مَالِكِ يَوْمِ الدِّينِ ۝ إِيَّاكَ
نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ ۝ اهْدِنَا الصِّرَاطَ
الْمُسْتَقِيمَ ۝ صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ
الْمَغْضُوبِ عَلَيْهِمْ وَلَا
الضَّالِّينَ ۝

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